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Adelia: Katarina Sokolova



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Welcome

This is THE magazine for anyone wanting to further their Corel Painter skills or learn how to become a better artist



P20

The Painter Cheat Guide

Learn some quick workarounds and Painter tricks to help you create your best-ever artwork!



P36

Clone and paint a creative portrait

Helen Chierego shows us how she created her gorgeous Kookaburra Princess fantasy portrait



P58

Paint an underwater scene

Whether you want to paint fish or fantasy, dive into this advanced tutorial from Anne Pogoda

Visit our website!

If you find that the magazine isn't enough to satisfy your Corel Painter appetite, you can always visit our website. Pop on over to www.paintermagazine.co.uk and register as a user. Once this is out of the way, explore the pages and enjoy great content such as:

- Painter face-off game
- Online galleries to share your work
- Special forum for meeting other Corel Painter users



We're stoking the fires of your creativity this issue with a tutorial on how to paint like Steampunk – the blend of Victorian styling and steam-powered sci-fi that's all the rage in the digital art world

right now. Flip to p30 to see our stunning cover image from Sandra Chang Adair in all its glory and learn how it was created.

Elsewhere in the magazine, we present the Painter Cheat Guide on p20: a range of fixes, tips and workarounds to help you speed up your digital painting workflow and achieve the effects you want. And something fishy is going on around p58, where Anne Pogoda demonstrates how to paint an underwater scene, while on p52 we see the light with an Art Study from Kelley Harris.

Cat Bounds briefs beginners on how to use the Impasto brushes on p46, while Tim Shelbourne focuses on Painter 11's Hard Media brushes on p42. As ever, Sophie Elliot joins us for a journey into traditional art in the latest of our Old Masters-inspired series of Drawing 101, and we answer all your Painter questions in our Art Class on p74.

Full steam ahead!

April

April Madden, Deputy Editor
april.madden@imagine-publishing.co.uk

ISSUE THIRTY



Cat Bounds

www.pbase.com/catbounds

Cat joins us to share some tips in the Painter Cheat Guide on p20, and to show beginners how to get to grips with Impasto on p46



Jim Scullion

www.jimscullion.co.uk

Art Class stalwart Jim is on hand in the Painter Cheat Guide this month to present some quick cloning and painting fixes



Odwin Rensen

www.studioodwin.com

Odwin's another contributor to the Painter Cheat Guide, showing us some fabulous techniques for perfect portraits



Wen-Xi Chen

www.acidlullaby.net

Wen-Xi showcases some advanced tips in the Cheat Guide and also joins us for the Art Class on p74



Aaron Pocock

<http://wildlifeart.netfirms.com>

Aaron shows us how to get the most from the Watercolor brushes in our Brush Primer on p28



Anne Pogoda

www.darktownart.de

Anne dives into painting an underwater scene on p58, showcasing how to paint fish and fantasy subjects



Helen Chierego

www.paintermagazine.co.uk/user/HelenChierego

Helen walks us through the process of creating her stunning Kookaburra Princess painting on p36



Tim Shelbourne

www.timshelbourne.co.uk

Tim takes a closer look at Painter 11's Hard Media brushes in our Feature Focus on p42



Sandra Chang Adair

www.sandrachang.net

New contributor Sandra created our stunning steampunk cover, and she shows us how on p30



Kelley Harris

www.krarts.com

Kelley joins us again this issue for a light fantastic Art Study on p52



Celia Yost

www.spiteless.com

Celia gets to grips with the Color Expression Brush Controls this issue on p64



Sophie Elliot

Sophie shows us how to prime perfect canvases in Drawing 101 on p66



Jeff Johnson

<http://thejeffster.deviantart.com>

Jeff returns to the Official Corel Painter Magazine to answer your questions in our Art Class on p74



Brad Sutton

www.artwanted/BSutton

Another prodigal returns in the shape of Brad Sutton, who also joins us to share some advice in the Art Class

COREL painter[™]

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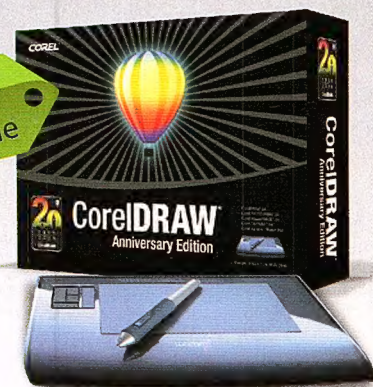
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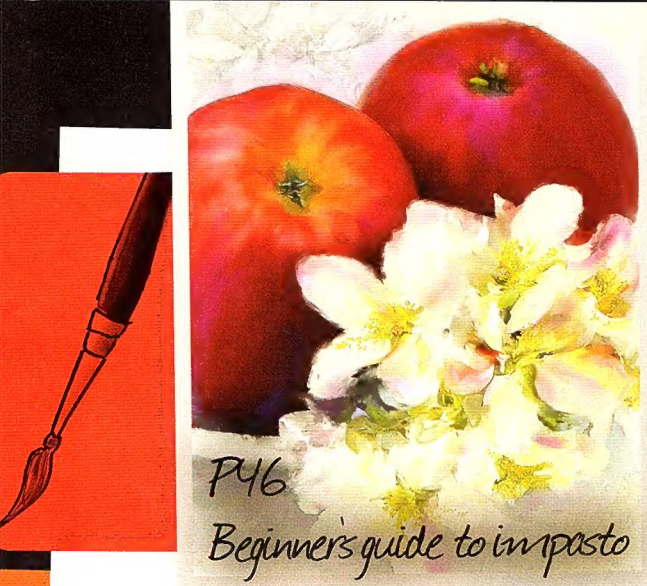
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P46

Beginner's guide to impasto



Feature The Painter Cheat Guide

P20

Tips, tricks and techniques for cutting corners and creating effects

ON THE FRONT COVER



P20 CHEAT GUIDE
LEARN HOW TO SPEED UP YOUR PAINTER WORKFLOW, CONFIGURE YOUR BRUSHES AND CHEAT AT CREATING REALISTIC TEXTURES

P30 PAINT LIKE STEAMPUNK
DISCOVER THE STEAM-POWERED SECRETS OF THIS COVER IMAGE IN OUR PAINT LIKE TUTORIAL

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WIN!
A YEAR'S SUPPLY OF THE MAGAZINE!

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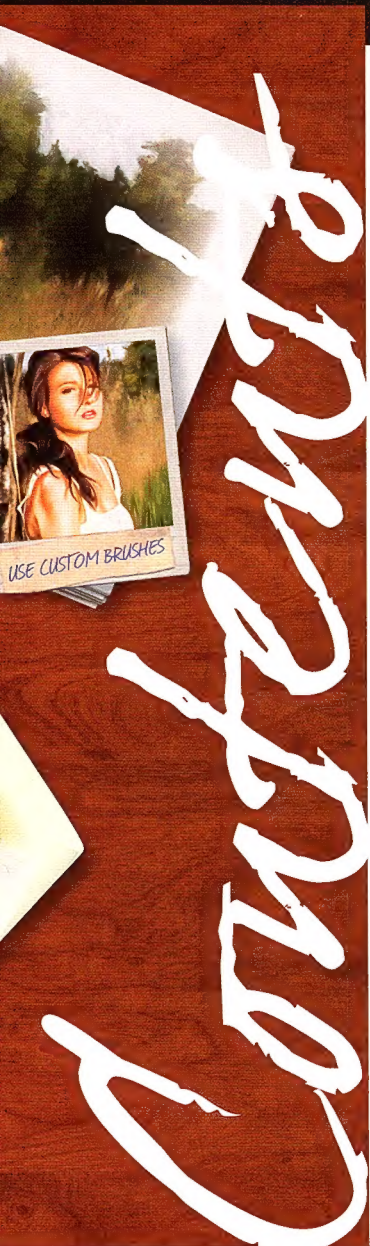


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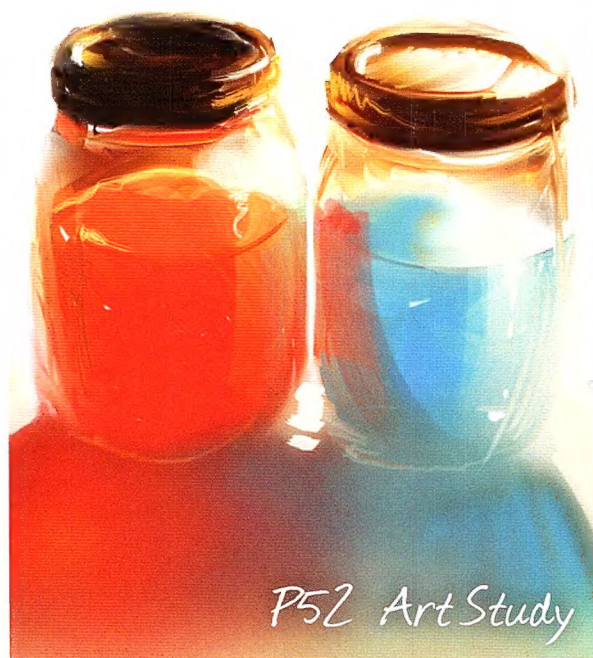
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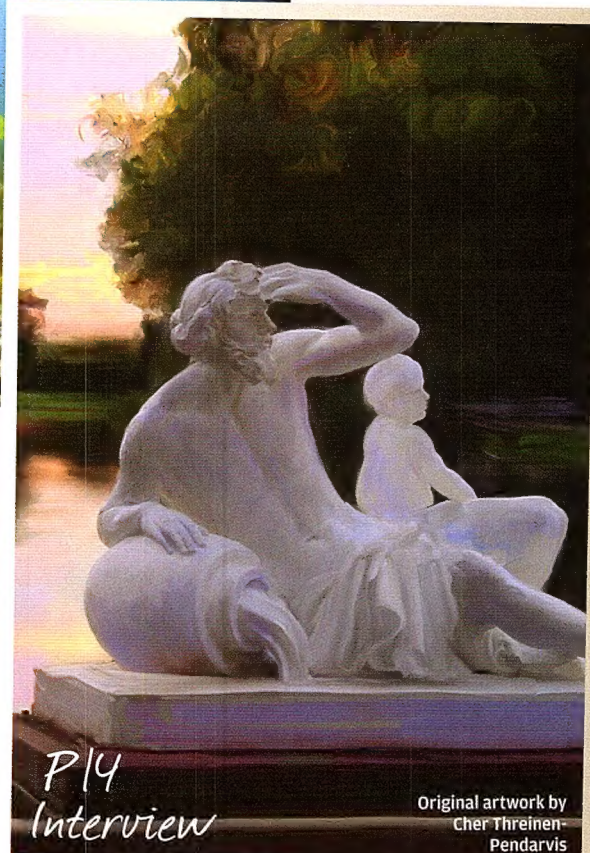




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Cher Threinen-
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Cher is one of the most well-known names in the world of Painter, and here she discusses her books, her brushes and her classic landscape paintings



Drawing 101

Traditional artist techniques

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Prime paper, canvas and board for perfection with this neutral ground technique that allows you to build up translucent glazes

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Get to grips with thick paint and the Impasto brushes



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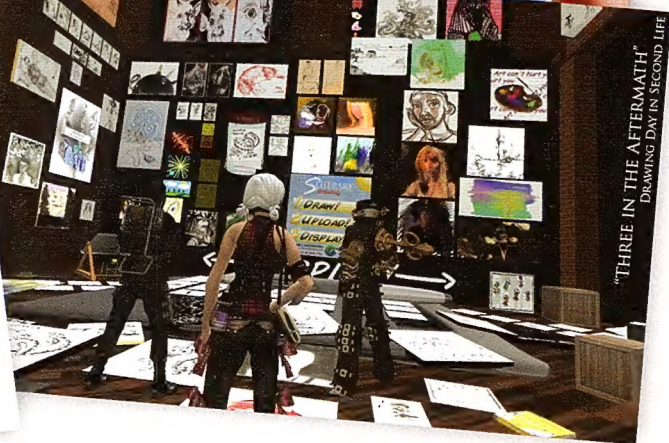
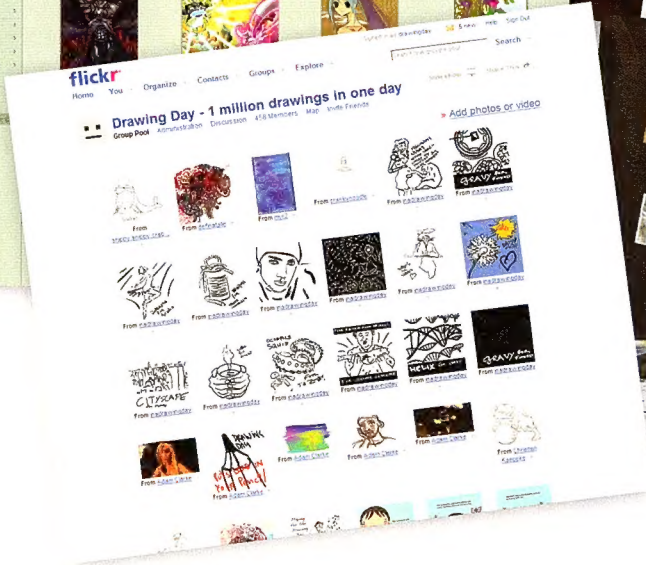
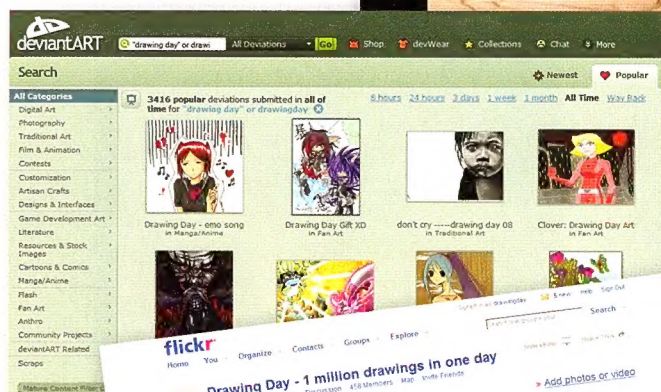
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Drawing Day 2009

Get involved with the project to get a million artworks online in one day!



Drawing Day 2009 is almost here! The annual project, set up through www.drawingday.org, aims to get a million drawings done in a day and posted on the web for all to see. You can draw on paper the old-fashioned way, or digitally. This year the event is held on 6 June 2009, and you can get involved through a number of websites, including YouTube, Facebook, deviantArt, MySpace and of course, the **Official Corel Painter Magazine** website!

This is the second Drawing Day event after last year's highly successful premiere. The idea behind Drawing Day is to draw attention to the art world and

to the illustrators, artists and designers who work within it, traditionally or digitally. It's not a competition – simply a way to showcase the amazing work done by artists worldwide. Whether you're a professional artist or painting is your favourite hobby, you can get involved.

There are no specific entry requirements or a particular style or subject to follow. All you need to do is pick up your pencil, brushes or stylus, get drawing and then upload your image to a participating website. You're not limited to posting images either – get involved through YouTube and you can post videos of yourself drawing or speedpainting, or you

can collaborate with Drawing Day groups on Facebook and create collective art. Needless to say, as well as drawing your own artwork, you can also check out the thousands of drawings created by other participants and be inspired by the work of many professional artists and illustrators. There are no age limits, so why not get your kids or grandchildren involved too?

You can upload your artwork to a number of websites that are participating in Drawing Day. At the **Official Corel Painter Magazine** website, all you need to do is put the words 'Drawing Day' in the title of your image when you upload it on 6 June. We'll be online throughout the day!

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You can now follow the **Official Corel Painter Magazine** on Twitter! Twitter is a micro-blogging service that sends you news feeds from your friends every time they update. It's a great way to stay in touch with the magazine. Every day we nominate our Painter Gallery pictures of the day, share a Corel Painter cheat with you and bring you news and views on art, digital painting, the magazine and of course Painter itself. Join the hundreds of people who already follow us by registering your own profile and following http://twitter.com/painter_mag. Now you'll never miss an update!



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RESOURCES

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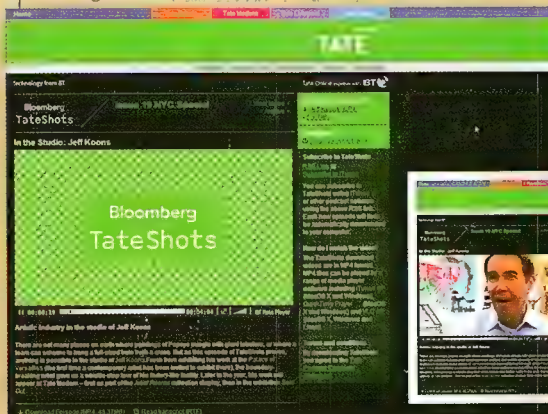


The Tate Player contains a range of resources from the Tate archives including artist interviews, documentaries and rare archive footage

Content includes the famous TateShots series, which you can also subscribe to through iTunes

Britain's Tate group of galleries, comprising London art museums Tate Britain and Tate Modern as well as its Liverpool and St Ives galleries, has made a huge amount of content and resources available online. You can even download video interviews in MP4 format.

Content includes interviews with leading artists such as Jeff Koons, glimpses into the studios of working artists, and archive footage from documentaries and installation films. Powered by BT, the online repository of art-based video, audio, slideshows and more lets you watch and listen, download content to your computer or take it wherever you go on a compatible video or audio player. Content is free to view and download, and is an excellent way to get inspiration and insight from some of the world's best known artists. Visit www.tate.org.uk/tateplayer to see more. Content is also available on iTunes.



In short

Creative happenings from around the world



Too busy to search?

VeryBusy is a search engine specifically for art. You can use it to find paintings, critiques and much more. Currently in beta, it's evolving all the time – content is added manually to ensure that it's relevant. Visit www.verybusy.org to get searching!

Calling traditional artists

If you're a traditional real media artist who has made the leap to digital with Corel Painter, we'd like to hear from you! Drop us an email to opm@imagine-publishing.co.uk with the subject line 'Traditional artist' and tell us your thoughts on picking up Corel Painter for the first time.



Exotique 5 call for entries

Ballistic Publishing is inviting entries for its latest digital art book *Exotique 5*. The Exotique collection showcases the best in digital character creation across a number of programs and genres, including Painter. Visit www.ballisticpublishing.com to enter your artwork for consideration now!



JUNE 18 Issue 31 of OPM on sale!

Next issue we embrace the art of anime, get to grips with the Oil Pastels brushes, show you how to draw mythical beasts and finally get around to that Hollywood pin-up tutorial from Greg Banning that we promised you ages ago! Don't miss it!



Your Letters

Welcome to the part of the magazine where you can come and share your thoughts on anything you fancy!

Send your letters to...

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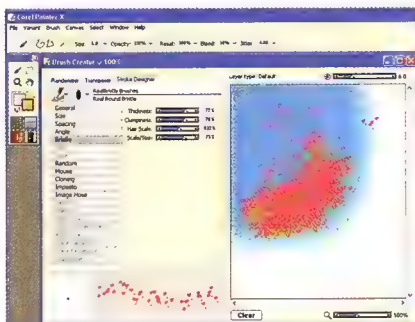
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Custom confusion

In issue 29 I tried to follow the article 'Clone a portrait in Oils', but I don't know what program the artist was using. I have both Painter X and 11, but he mentions using the Impressionists Blender brush and also the Cloud Color brush. I have neither of these brushes in either program, and also cannot find Dodge and Burn anywhere, so it's a bit confusing. Can you let me know what he's using?

Warlock53, via email

Odwin Rensen's 'Clone a portrait in Oils' tutorial also teaches beginners the basics of brush creation. Odwin made many of the brushes used in the tutorial himself, and you can find the instructions that help you to create them on the free disc that accompanies this issue, as shown in the boxout on p38 of issue 29. To create a custom brush, start with the



Learning how to adapt brush variants and make your own is an immensely rewarding aspect of using Corel Painter

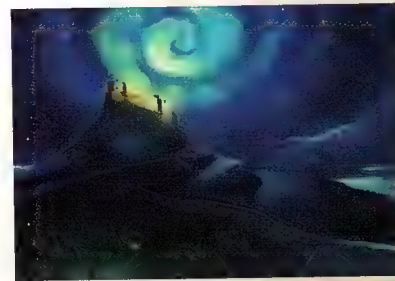
base variant, such as the Impressionist brush. Alter the Brush Controls as outlined in the instructions, then click on the Brush fly-out menu (the arrow next to your selected brush) and choose Save Variant. Give the brush a name, and then restore the base variant to its default state by clicking on the arrow again and choosing Restore Default Variant. Meanwhile, you'll find the Dodge and Burn brushes in the Photo brush category in both Painter X and Painter 11. They lighten and darken images.

Clever Kelley

I'm just writing to say that I really enjoyed Kelley Harris' tutorial in issue 28. It was such a clever idea to make the flowers in her still life into people at a party, and she's obviously a very talented young artist. I hope we'll see more from her in future issues.

Lesley Dawson

Kelley is indeed a very talented artist and tutorial writer, and we're pleased to say that we've been inundating her with work ever since her first tutorial for us! As well as her stunning creative still life piece in issue 28, she also created the fantasy landscape in issue 29's Brush Primer on the Tinting brush category, and in this issue you'll find her in our Art Study on p52, where she shows us how to work in an area that she's very skilled at – painting with light. Discover how she creates such evocative art!



Kelley Harris is particularly skilled with light effects, as seen in this piece from issue 29. Turn to p52 to see her latest work

Tilt trouble

I have Painter 11 and a Wacom Intuos3 6x8 tablet. I tried to use the new Real pencil to shade by tilting my Wacom pen. Visually, when I tilt the pen I see a large oval area representing my pen tip on the painting surface, and when I tilt back up at a 90-degree angle, the oval turns into a small circle. The problem is that when I actually draw, the pencil marks are the same width – I do not get thin and wide lines. Is this an issue with my pen or Painter 11?

Robin Luther

We've heard of a few instances of this problem with Intuos3 tablets, and there are a couple of things you can try to solve it. First, make sure

Featured gallery

Our favourite reader's gallery this month

George N Balthazar

www.paintermagazine.co.uk/user/GeorgeB

Texas-based George is a regular contributor to our Gallery, and his work is always popular. A master photographer, George uses Painter to enhance his portrait and landscape shots, retaining realism while adding soft blends, textures, lighting and colour. Owner of The Gallery Balthazar and a holder of the Professional Photographers of America's coveted Master Photographer, Craftsman title, George's photos often form the base of his Painter pieces. His skill with lighting, atmosphere and mood is borne out in his delicately coloured artwork, creating images reminiscent of hand-tinted photos of yesteryear.



Venice Traffic Jam at Sunset

© George N Balthazar

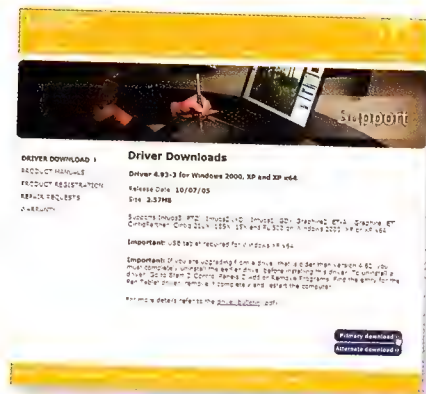


The Violinist

© George N Balthazar



Dove Family



Intuos3 tablets are reported to have a driver issue with Painter 11 that can affect the Tilt controls. Reinstall your drivers as recommended, to solve the problem

that your tablet is in Pen mode and not Mouse mode. Tilt controls won't work at all in Mouse mode. The second thing to do is check the drivers for your graphics tablet. Some legacy drivers, and the newest ones, don't work very well with Painter 11. Wacom recommends that you uninstall your graphics tablet and its drivers, and then reinstall using driver 493-3, then open Painter 11 while holding down the Shift key to restore all default variants in the program. This should cure the problem and enable you to use the Tilt control effectively.

Graffiti treat

A while ago in the Art Class pages, Jim Scullion showed how to create the effect of graffiti on a photo of a wall. It was really clever – he created an image of Bob Marley and then layered it up in different ways with different effects so that it really looked like it was on the wall. It even had moss and stuff growing up it in the end. I would love for you to do a more detailed tutorial on how to do this with brick textures and everything, as it was such a great effect... and it would keep people like me off the street!

Stuart Mann

Well Stuart, if it keeps you out of trouble we'll see what we can do! This technique, which Jim showed in issue 23, is a great mix of photomontage and painting, and it gives everyone the opportunity to explore street art without being charged with vandalism!

The trick to the technique is making sure you have an entire scene in your photo, not simply a brick texture. A setting for your graffiti will make it look more realistic. You should also explore layer masks to help you create stencils in the style of well known graffiti artists such as Banksy and Shepard Fairey. This will give you strong linear definition, and applying a texture to this will give the impression of spray paint on bricks or concrete.

The best thing to do is assemble your photos first, then sketch out how you want your graffiti painting to look on a new layer. Use Apply Surface Texture as well.



Jim Scullion's 'graffiti' of Bob Marley showcases a cool photomontage technique that taps into popular art trends but still tests your skills with both photomanipulation and Painter



© George N Balthazar



© George N Balthazar

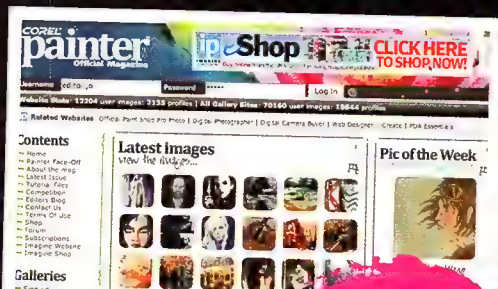
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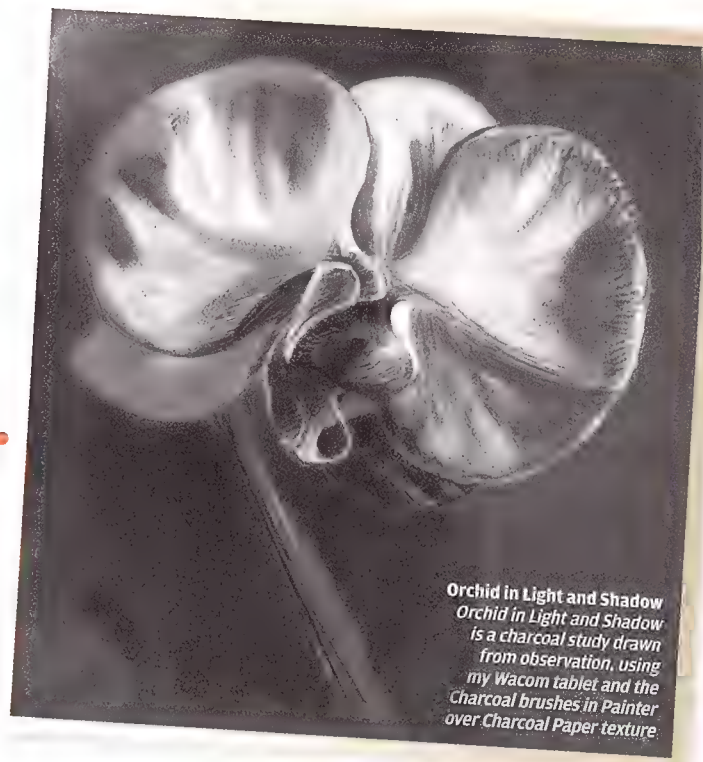
Not only do we deliver inspirational and practical tutorials on your favourite program every month, we also have a dedicated Corel Painter website that you can visit to get your artistic fix while you wait for the next issue. From here you can join up for a free account, then create your own gallery for the world to see! You can explain the process or inspiration behind each of your images, comment on other members' artwork, share your wisdom and take part in regular challenges. There's also an area to download tutorial files from previous issues in case your CD has gone missing. If you feel like a bit of creative interaction, we also have a forum for you to come and leave your thoughts about the magazine. You can ask Corel Painter questions and pass the time with other digital artists. So what are you waiting for? Visit www.paintermagazine.co.uk today!



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Artist, author and educator
Peachpit Press, Corel

An interview with... Cher Threinen-Pendarvis



Author, artist and Painter expert Cher gives us an inside look into her books, tutorials, brushes, and the landscape that inspires her Corel Painter artwork

Cher Threinen-Pendarvis designed many of the natural media brushes that are used in Corel Painter today. She's the author of all eight editions of *The Painter Wow! Book*, *The Photoshop and Painter Artist Tablet Book* and the upcoming book, *Beyond Digital Photography: Creating Fine Art with Photoshop and Painter*. A traditionally trained artist and keen surfer, much of Cher's personal artwork explores the landscapes of the Californian coast that she calls home, but she sketches and shoots photos as the basis for paintings wherever she is in the world. We caught up with Cher to find out more about her experiences with Corel Painter and her newest projects.

How would you describe your style?

Being a surfer and loving the outdoors all of my life, you will see many aspects of nature depicted in my paintings. The style depends on my mood and the subject matter.

What are your favourite subjects to paint?

Landscapes, seascapes, still life, architectural compositions and people

Who or what are your major artistic influences and inspirations?

I have a background in art history, and love studying movements and styles. Some favourites are Ingres, Da Vinci, Rubens, Delacroix, Cezanne, Pizzaro, Monet, Manet, Whistler and Thiebaud.

What's your favourite image that you have produced?

It's difficult to narrow it down, but Downstream Weather and Agave Meadow are two favourites.

You trained in fine art and printmaking – so what made you take the leap to digital art?

Curiosity, and interest in doing digital illustration and painting for my business. In the mid-Eighties I experimented with early software on the Macintosh

computer: MacPaint, MacDraw, Image Studio and others. Image Studio was also created by Mark Zimmer and Tom Hedges, the fathers of Painter. A few of the brushes in Image Studio were amazing, and these were a hint of Painter to come. Later, I worked with a beta of the first tablet and used a pre-release version of the first edition of Painter. It was amazing! I looked out the window and painted from life – a watercolour and chalk study of a Torrey Pine tree and the coastline.

What does Corel Painter offer you that's more difficult or impossible to achieve with real media?

Painter is very flexible. With Painter you can combine media that would be difficult or impossible to combine using conventional media. For instance, you can draw with pastels over oil paint in Painter.

What are your favourite brushes and techniques in Painter, and how do you use them?

Path to Water, West
To begin this painting, I sketched
with Squares Chalk and a Round
brush. I used some watercolor paper.



Along Tomales Bay
while travelling near Point
Reyes, north of San Francisco
I spotted an interesting design for
a landscape near Tomales Bay

*"The digital tools are much easier to use, more versatile
and more forgiving than they were in the Eighties"*

Agave Meadow

The location of Agave Meadow is near
the Downstream Weather location. The
lighting and colour is wonderful here in
the early morning in spring



There are so many that I love! It's so difficult to narrow it down to a few brushes, but some favourites are the RealBristle brushes, Real Hard Media brushes, the Artists' Oils, Pastels, Chalk, Oil Pastels and Watercolor brushes. The list goes on!

How long have you used Corel Painter?

I've been using it since a beta of the first version of Painter, and a beta version of the first Wacom tablet.

How have you seen digital art evolve since you've been a practitioner? What developments in the field stand out most for you?

There are more possibilities with the tools, and the digital tools are much easier to use, more versatile and more forgiving than they were in the Eighties.

You're recognised as one of the world's foremost Painter specialists. How did you approach learning the program when you first started with it?

I experimented with the brushes and techniques, and learned through trial and error. When I started with digital tools,

there were no classes or publications available. A few friends and I would get together now and then, and share with one another what we had learned on our own.

As the author of the *Painter Wow!* series of books, you've taught lots of people about Painter and how to use it. What inspired you to do this?

I have always loved to draw and paint and also loved to write. I always wanted to write a book. An author friend, Linnea Dayton, had seen prints of my paintings created with Painter and my Wacom tablet, and she recommended me to the publisher at Peachpit Press. The publisher called, and soon contracted me to write the first *Painter Wow!* book. I was thrilled, and enjoy working on the *Painter Wow!* books to this day.

What would you suggest that a completely new user should explore in their first 15 minutes with the program?

A new user should really begin by experimenting with Painter's brushes and textures using a Wacom tablet and stylus. The brushes in Painter come alive when they are used with a good quality pressure-sensitive tablet.

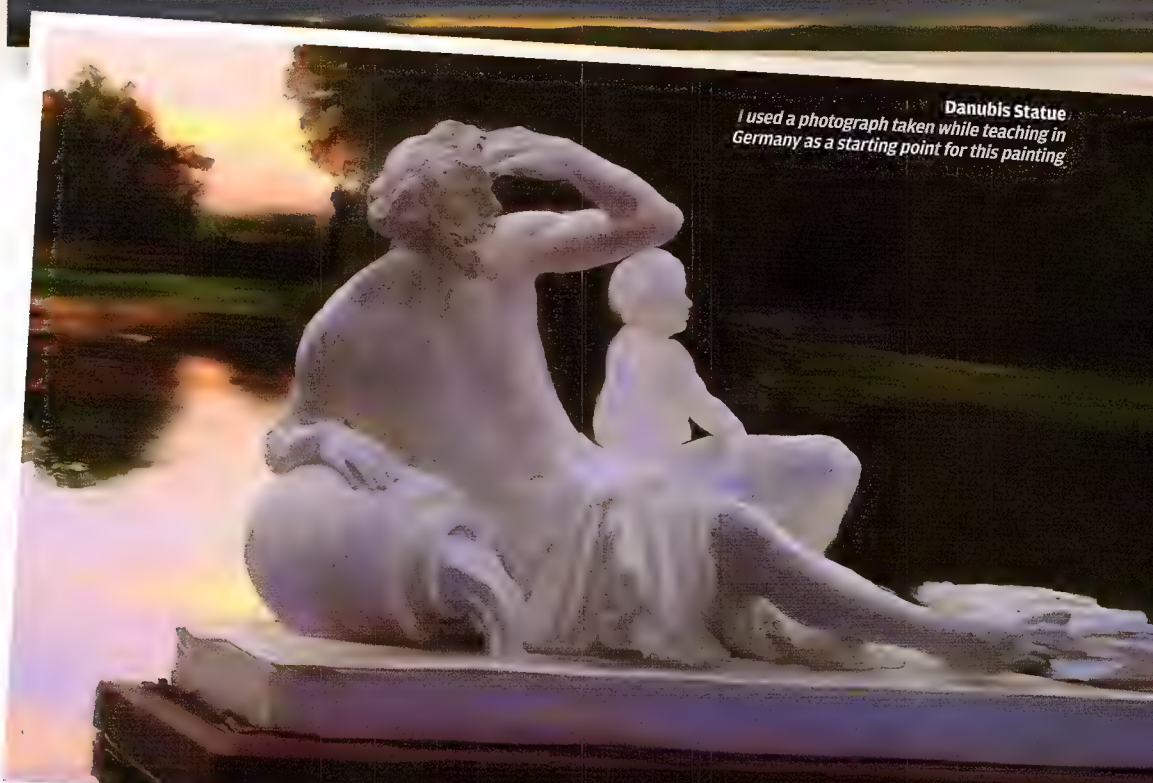
Tell us a bit about your personal workflow – can you walk us through the process of a typical painting?

I usually begin with a sketch, then build a Mixer palette with most of the colours that I want to use. I sample colour from the Mixer or from the Colors palette, and begin laying in broad areas of colour. If it's a realistic piece, I will model forms and then start adding details and hints of more texture.

You make great use of colour and texture in your work. How does Painter help you enhance that expressionistic quality in your digital paintings?

I love the Colors palette in Painter and the Mixer palette, with which an artist

"The brushes in Painter come alive when used with a good quality pressure-sensitive tablet"



Danubis Statue
I used a photograph taken while teaching in Germany as a starting point for this painting.



Mesa San Carlos
While on an off-road adventure I drew sketches. Back at the studio, I scanned a sketch and then opened it in Painter.

Interview | Cher Threinen-Pendarvis

can mix a palette of colours, just like a traditional artists' palette. Exciting! Then there are the textures, watercolour papers, charcoal papers and hand-made papers that make texture-sensitive brushes like the Pastels come alive. Also, texture can be applied with effects such as Apply Surface Texture.

You even designed some of the brushes in Painter – tell us about that. What are the hallmarks of a good Painter brush?

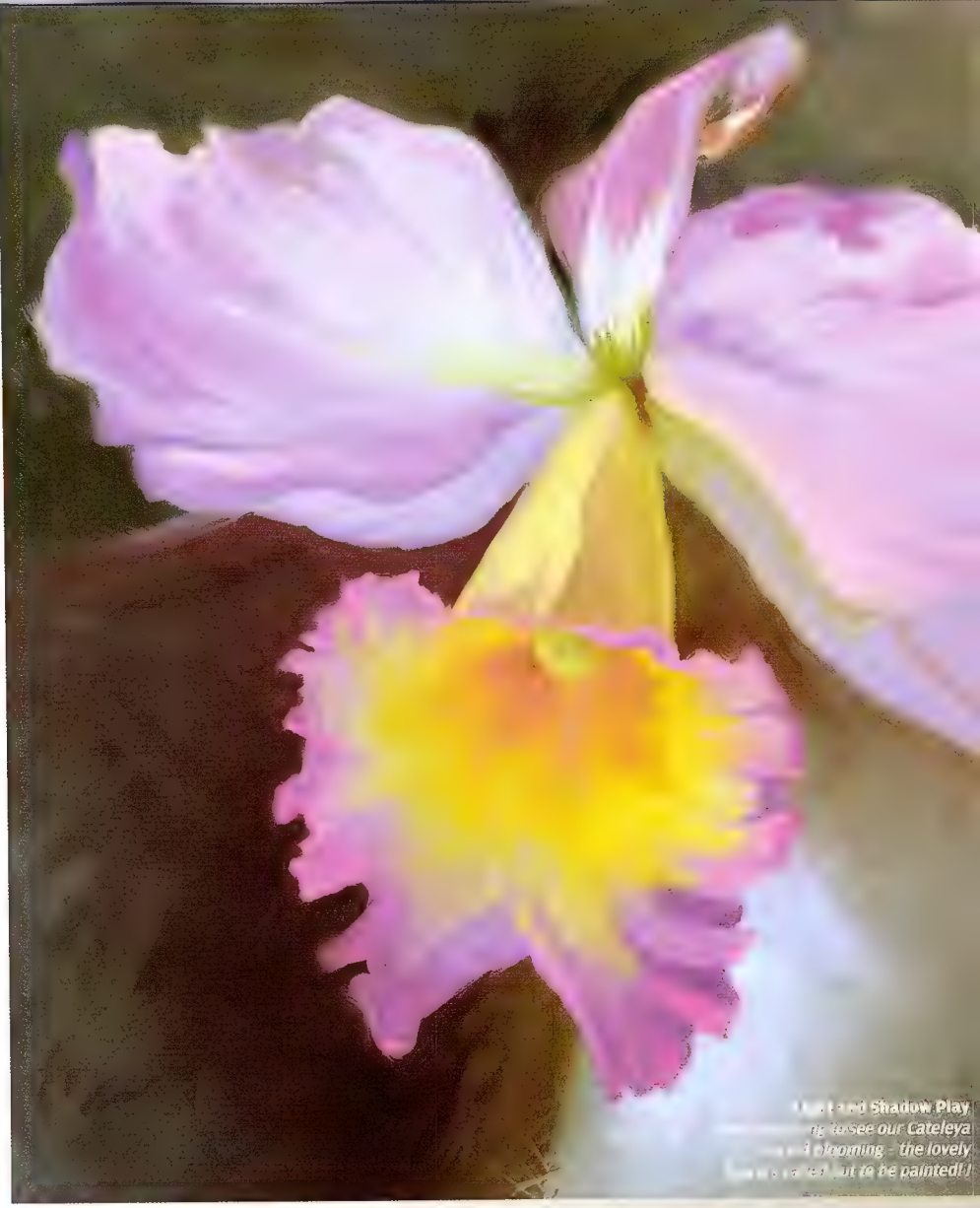
Versatility, performance and a realistic representation of a traditional medium. Sometimes there is a need or inspiration for a brush that is out of this world, and not based on a conventional brush. Brush designing is very detailed work. It's so rewarding to see the beautiful work that other talented artists create with the brushes.

Finally, what are your plans for the future? Is there a *Painter 11 Wow!* book on the horizon?

Yes! There will be a *Painter 11 Wow!* book. Also, my new book *Beyond Digital Photography, Creating Fine Art with Photoshop and Painter*, has many Painter projects. There will be an exhibition of my new paintings in the coming year. ☒

Downstream Weather

The location of Downstream Weather is one of my favourite places in the world. I have painted here many times, at different times of the year



Light and Shadow Play
...ng to see our Cateleya
... blooming - the lovely
... but to be painted!!

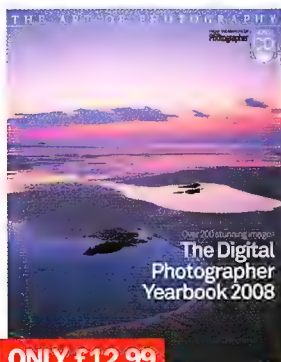


"It's so rewarding to see the beautiful work that other talented artists create with the brushes"

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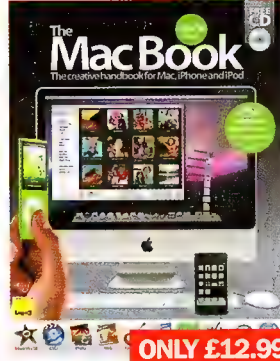
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The Painter Cheat Guide

Whatever kind of artwork you're into, this collection of handy tips, tricks, fixes and features will help you work faster and more efficiently, and take advantage of the power of Painter

Art history is full of examples of painters finding new methods of using their tools. Whether they were invented to improve the speed of the artist's workflow or create a unique visual effect, these tricks soon become part of our working practices.

Corel Painter emulates real media, so you can take advantage of many of these tried and tested traditional media tips within the program. But as a digital paintbox, Painter also offers almost endless opportunities to work faster and more efficiently, or create unique mixes of brush styles. Painter lets you mix mediums that would be nearly impossible on canvas, such as oils and watercolour. Its cloning capabilities offer enhanced opportunities for photorealism or the chance to experiment with source material.

In this guide we'll share some of our top tips for working in Painter.

We'll show you how you can improve your photo paintings by creating collages and using layer compositing modes to unify and enhance lighting and colour. We'll demonstrate how to create your own brushes and paper textures so that you can get the exact painting effect you're after, and also show you how to adapt pre-existing brushes to create blending variants that really bring your painting together. We'll even guide you through how to paint with Erasers to create a fantastic effect.

But that's not all – we'll also show you how you can speed up your workflow and work around some of the little quirks in the program. It's all here in the Painter Cheat Guide!

CHEAT GUIDE EXPERTS

Our experts share their top tips and timesaving workarounds to help you speed up your workflow and create fantastic effects

Our Painter experts are here to help you with a range of Painter cheats. If you've got a tip or trick to share, let us know. And remember, we share a cheat a day on our Twitter feed!



Cat Bounds

Cat is an expert at all things Painter, turning her hand to almost any function in the program. Here she shares cloning and texturing tips.



Jim Scullion

A leading sports artist and regular contributor to our Q&A Art Class pages, Jim shares some texturing and compositing tips.



Odwin Rensen

Odwin specialises in photo painting and portraits. Here he shares tricks for creating perfect skin texture and making your own brushes.



Wen-Xi Chen

Wen-Xi is a talented digital artist who creates art in a wide range of styles and formats. She shares some advanced techniques here.



Jeremy Sutton

Jeremy sent us two great tips to share, including the answer to the one question we all ask – "How can I fix my impasto paintings?"



ADD
TEXTURE

USE CUSTOM BRUSHES

CLONING AND COLOUR

Create perfect photo paintings with these top tips!



Use the Glow brush set to Clone Color



For everything there's a good way and there's a better way. This rule also applies to some effects you can create in Corel Painter. We can use the Dodge tool for making highlights in hair or skin, but a better way is to use the FX Glow brush. When you set this brush to Clone Color and you set the Clone Source to the image you're working on, you can create

wonderful soft highlights. The FX Glow brush gives you much more control than the Dodge tool, as it gives a much softer diffused look. It is also less likely to produce those odd colour casts that you get when painting too hard with the Dodge tool. It seems that the FX Glow brush creates much smoother gradients and doesn't seem to create a hotspot (an area that's been lightened too much) as quickly.

Change your cloning points



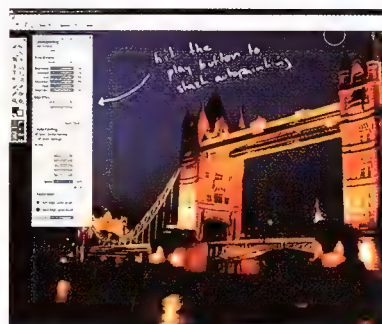
This semi-abstract painting began with a photo of a single stem of catkins on a white background. In the Cloning Brush Controls tab, check Clone Color, open the menu and choose Offset. Establish a clone source by holding Opt(Mac)/Alt(Win). The brush cursor will change to a crosshair. Click on the desired source point in the image, and you'll see it displayed in green. To establish a destination, press the Opt+Shift(Mac)/Alt+Shift(Win) keys, click on the desired area of the canvas, and the destination point will be designated in red. To further multiply the image, choose one of the Rotate or Scale options, using the same technique to choose two source points and two destination points. Now use the Cloner brushes to paint into those destination points. Here I used the Bristle brush, Impressionist, Watercolor Wash, Splattery Clone Spray and Furry Cloner.



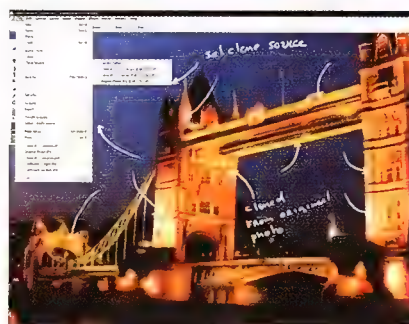
Vary your clone source between two versions of a photo



Sometimes we want to make a painting a bit more intense – give it a bit more spice and thereby make it more interesting to look at. For that we are going to use the Clone technique. Instead of cloning from just one image, we're going to clone from two images. The goal here is to create a more dramatic atmosphere. The highlighted parts we are going to clone from the original photo, and the shadowed parts we will clone from a darkened version of the photo. By cloning from the original and darkened version you can really exaggerate the feeling of light and dark, which in this example creates a nice shimmery effect. The best way to establish this is by cloning with Oils brushes. For instance, the Bristle Oils brush and the Details Oils brush were used in this painting for cloning from the two photos.



01 Create the darkened clone Open the original photograph, reduce its brightness and lower its contrast. Go to Effect>Focus>Sharpen and set Amount to 10. Go to File>Save and save it under a different filename. Now go to File>Quick Clone. Set the Bristle Oils 20 to Clone Color and open Autopainting. Select Smart Stroke Painting and Smart Settings, and let Autopainting run until it's almost finished.




02 Clone back the light parts Now go to File>Clone Source and set it back to the original photograph. Select the Details Oils Brush 15 and set it to Clone Color in the Colors palette. Next, find the highlighted parts of the picture. Those are the parts that we need to paint with Clone Color. After that we can blend the combined image down with Blender brushes.



"Some of the most interesting collages begin with images having no pre-conceived associations"

Assemble a digital collage

 Cloning from multiple images works like cloning within a single image: decide which one will serve as the background and begin setting source points in each of the others, then a destination point within the background. You're not limited to size or position, either. Choose from the options in the fly-out menu in the Cloning Brush Controls tab. Looking at the images I've provided, for example, if you want to paint the

butterfly smaller than in the original image, choose Scale(2), set source points at the top and bottom of the butterfly, and then on the background set your destination points to indicate a smaller version, and begin to paint your butterfly. In a similar manner, you can skew, rotate, mirror or shear the images, and painting them onto separate layers adds yet another dimension to the possibilities as you play with effects and composite methods, and move layers around or

lower their opacity. The Cloner brushes used here are Graffiti Cloner, Splattery Spray, Impressionist Cloner and Coarse Spray Cloner. This collage technique offers amazing freedom for creating your composition, colour scheme and lighting. Just keep in mind that one of the images needs to be the focal point, with the others in supporting roles. Some of the most interesting collages begin with images having no pre-conceived associations.



Use compositing modes to create consistent light and colour



The composite method pull-down menu in the Layers palette has special effects that let you combine and mix images in a variety of ways. I've used these tools to create consistent light and colour when combining elements of two photographs. The photos I've used are of a desert scene and of two people on horseback. I want to use the first photo as my background, and import the riders from the second to add interest. I open both in Painter. Using the Rectangular Selection tool, I select an area around one of the riders and copy and paste it into the desert scene. Painter automatically pastes the selection onto a new layer. This process is repeated with the other rider. Unwanted areas are erased from the layers before resizing and repositioning. Both layers are then duplicated and the duplicates turned off. I highlight the original layers and set the compositing mode to Luminosity. I then open the duplicate layers and set the compositing mode to Color. The colour of the imported images doesn't match the background, so I experiment by reducing the opacity of the Color layers and finally set them at 55%. Using the Soft Cloner brush I reinstate the foreground objects that were eliminated from the background by the imported layers. This adds depth to the photo.

BRUSHES AND PAPER

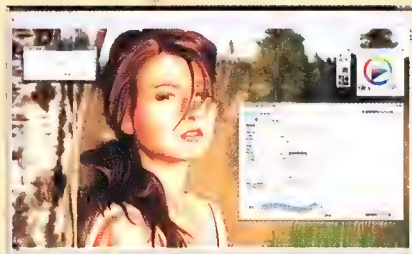
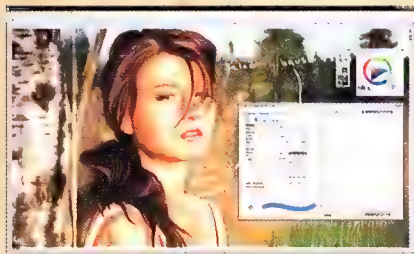
You may find one or two surprises in this section...

Make your own brushes



The saying goes that the best things in life are free, so what could be better than having your own free custom brushes in Painter? Next to the large range of brushes

you get with Painter, you can also create your own. The Brush Creator lets you build your personal brushes for specific tasks such as painting hair, skin, trees or flowers. The variations you can create are almost endless.



01 Create a new variant Go to Window>Show Brush Creator. Within the Stroke Designer tab you can select your brush category and variant. By changing settings like Stroke and Dab Type, you can alter the way the brush behaves. With the Acrylics Captured Bristle selected, set the Stroke type to Rake to make it more suitable for painting hair or even grass.

02 Save your new variant To be able to keep a newly created brush, we need to save the variant under a different name. To do this, go to Variant>Save Variant. A new window opens where we can fill in a new name for our brush. We will then be able to find the new brush under the same category the brush is based on, for example, Acrylics.



Paint with Erasers

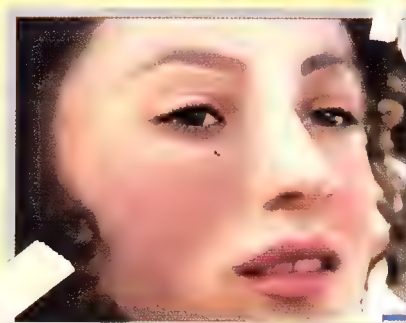


Painting with Erasers may seem like a strange idea to you, but there's a lot of untapped potential in that underrated little tool. Painter offers a surprisingly wide array of Eraser brushes, from soft to hard to bleach effects. One of my favourite uses for the Eraser brushes is to create sparkly effects on surfaces such as rippling water. Specular points of light give water a very beautiful sparkly appearance, and it's possible to quickly capture this effect using Erasers. To set the tools, select an Eraser brush such as Erase All Hard and open the Brush Creator. Set Spacing to a high value like 200%, and set the Jitter setting under Random to over 2.5. Now you're set! Go back to the painting and try out the settings. Remember that sparkles in the distance are smaller than those in the foreground, so be sure to adjust your Eraser brush sizes accordingly. I would recommend duplicating a layer as backup, in case something goes wrong!

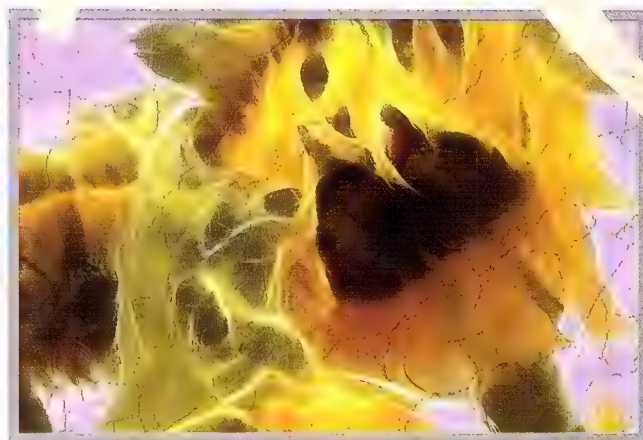
Use any brush as a Blender



Jeremy Sutton recently shared this tip with the Official Corel Painter Magazine. You can use any brush as a Blender by adjusting its settings. You can do this using the Brush Controls or Brush Creator, but sometimes simply varying the basic options like Grain, Jitter and Opacity can have a fantastic effect. Transforming a brush into a Blender can help maintain the integrity of an image if you're using a particular brush category and want to stay consistent to a real media look and feel. One of Jeremy Sutton's favourites is: 'A simple modification of the Acrylics: Captured Bristle brush. Just lowering the Resat value from the default 60% to 10% or so turns it into a fabulous Oily Blender, great for skin and hair'.



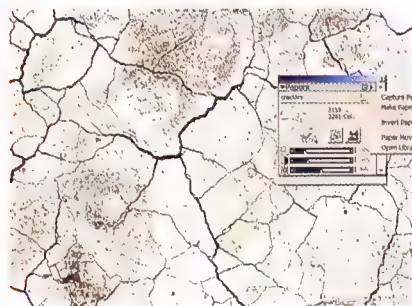
"It is important to use a grainy brush to pick up the texture as you paint"



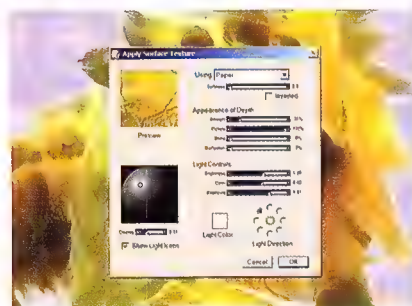
Make your own paper



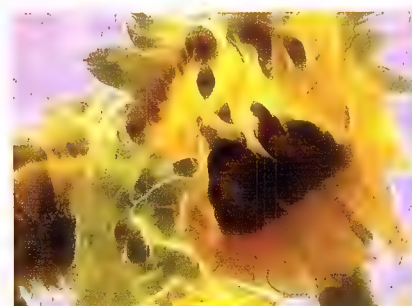
If you plan to print your painting onto textured paper or canvas, you may not want to add texture, but if you would like the texture to be within the painted image itself, try adding a paper texture to it. Creating your own papers is so easy that you'll be searching for other textures to build an entire library of custom papers. As an alternative to the technique described below, apply the Surface Texture to an empty layer that you've filled with 50% grey and set it to the Soft Light compositing mode, and you'll have even greater control of the effects.



01 Select the image For texture that looks like canvas, art paper or stucco, try fabrics, paper, cracked plaster, dried earth, rusted metal, wood, or create your own image. Open the image, select part or all of it using the tool Rectangular Selection.



02 Save In the Papers palette, click the menu arrow and hit Capture Paper. In Save Paper, move the Crossfade slider to the right if you want to blend tile edges, and save. The texture will appear in the Paper Selector and be added to the library.



03 Apply to canvas To apply, go to Effects>Surface Control>Apply Surface Texture. Watch the preview as you try the sliders/checkboxes. I usually begin with no Shine, Amount 35%. If your first try looks too rough, go Ctrl/Cmd+Z and start over.

Paint with paper to create texture



In this example I have made a new paper texture from a photograph of a leopard's fur, and used this to help create the effect of fur on a painting of a kitten. I opened the leopard fur photo in Painter. Using the Rectangular Selection tool, I then selected a small area of the photograph which highlighted the fur detail. In the Papers palette menu I selected Capture Paper, typed in the name 'Fur' in and then selected OK. The new paper texture appears at the bottom of the Papers palette. It is important to use a grainy brush to pick

up the texture as you paint. In the General palette the Method was changed to Cloning and Sub category changed to Grainy Hard Cover Cloning. In this example, the Real Soft Pastel and the Real Hard Pastel brushes in Painter 11 were used, Opacity was set at 15%. The Grain setting varied from 9% to 75%, depending on how much texture was required. In the Papers menu I resized Texture to 160%. I inverted it at times for different effects, and also highlighted the Directional Grain button.

Save time by creating patterns



No time or patience to paint out elaborate patterns by hand? Is too much repetition driving you insane? Don't worry – now you can create complex patterns in no time at all with Painter's Cloner tools and Pattern maker. To create a pattern, start with a picture cropped to the right size. Open the Patterns window from Windows>Library Palettes>Show Patterns and select Capture Pattern to add your picture as a pattern to the Patterns library. If you want to have a seamless pattern, select the Grabber from the toolbar (looks like a hand) and drag your pattern file while pressing the Shift key to find the edges and paint it so it looks seamless. Next, go to your main file where you want the pattern to be. Select Cloners from the Brush toolbar and start to paint in your pattern. Make sure your custom pattern is selected in the Pattern option in the main toolbar! You can use a mixture of Cloners to create a more abstract pattern. You can also shift the pattern vertically and horizontally, or scale it, by changing the settings in the Patterns window. Try experimenting to find what the best combinations are for you.

"Now you can create complex patterns in no time at all with Painter's Cloner tools and Pattern maker"



Cheat at glazing with Painter's layer modes



It's all too easy to get carried away with colours and end up painting a picture with incorrect tonal values. There is, however, a way to achieve the right tones and save time with colouring. Simple begin with a greyscale study of whatever it is you are painting. If you're using references, it's a good idea to desaturate your reference. Once you have your greyscale underpainting, create a new layer and set the compositing mode to Colorize, then use the Paint Bucket to fill the layer with a single colour to set the mood of the painting. Now create another layer set to Colorize and start to block in areas such as skin, clothes and hair. The beauty of this is that you can use very rough strokes of colour, as the underpainting will do all the tonal work for you! Finally, create another Colorize layer and dab in interesting colours like saturated reds and oranges for the cheeks, lips, nose, etc.



01 Sketch First make a quick line sketch of your picture to establish lines and forms. Don't worry about using any shading at all at this stage; simply draw out your basic composition. Try this with a portrait painting for best results.



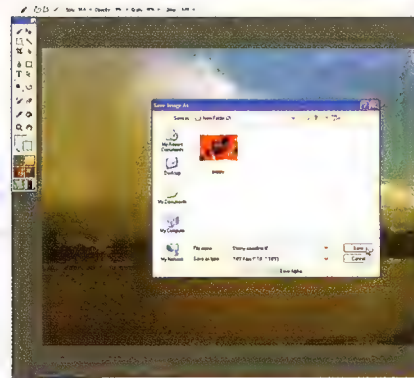
02 Tonal study Create a greyscale underpainting, which builds up dark shadows, midtones and bright highlights. Make sure that your tonal values are strong and highly visible. Look at a black and white photo if it helps.

Rescue impasto paintings using file formats

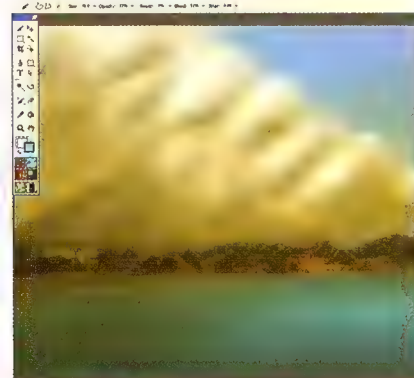


One of Corel Painter's quirks is in the use of Impasto brushes. Just like real oil paint, dry impasto can't be shifted or blended down. Most of us think this means if you make a serious mistake, you've got no way of rescuing it.

Jeremy Sutton shares a great tip for working with Impasto brushes. 'The Impasto Depth Embossment normally sits on a mysterious layer (mysterious because it is not listed in the layers list) above the background canvas. By saving your file as a TIF, which does not support the special impasto layer, then closing your file and reopening it, you can paint over the impasto!'



01 Save as TIF This image is suffering from severe overuse of the Distorto Impasto brush. As it's on the canvas, we can't erase it without erasing the image itself, and we can't paint over it to fix the problem. To fix this, we save the image as a TIF file and then close Painter.



02 Re-open and fix We re-open the file and choose our favourite Blender. Now we can simply blend out our impasto errors, or build up paint over them to create an effect that's full of depth but has smoothly blended colours and textures.



Use Apply Surface Texture to create realistic mosaics



In this example I used Apply Surface Texture to make a mosaic design more three-dimensional and realistic. The photograph used is of a grey Egyptian carving. As I plan to clone the image in my mosaic, more colour is required because it's too dull. I add colour by painting onto a new layer and setting the compositing mode to Gel, which blends the colour with the detail of the original. The image is flattened and the mosaic is

created using tiles of different sizes. When completed, I duplicate the mosaic layer several times and open the Effects>Apply Surface Texture menu. On each layer, I apply different effects, including 3D Brushstroke and Image Luminance, adjusting the layer opacities to get a satisfactory effect. After dropping all of the layers, I use the Soft Clone brush to clone in the texture of the wide cracks, chips and holes from the original grey image to give the mosaic more depth.



03 Colour wash Flood a new Colorize layer with a single colour. This will help to set the mood of the painting, so choose carefully. Warm colours tend to look friendlier than cool ones, and will make your subject look more alive.



04 Defining colours Start to block in colours for areas like skin and clothing. You can do this in simple glazes that overlay the strong tonal values you already established in the underpainting. Build up semi-transparent glazes slowly, especially on your highlights.



BRUSH CATEGORY

Watercolor

Try the Watercolor brushes and find out what fantastic effects are available

Taking the time to familiarise yourself with the Watercolor category in Painter will prove very rewarding. There are many wonderful variants within this category that will open up the creative doors for you even more.

Before you start, if you aren't familiar with traditional watercolours it's worth taking a look at some work by established watercolour artists, and seeing the effects the watercolour medium is particularly useful for. Watercolours however, do require a little discipline. It's also worth mentioning at this point that watercolour images are generally painted from light to dark.

Here's a quick rundown of the categories: Washy – for that loose, quick look; Bristly – great for thicker paint and a 'dry-brush' effect; Erasers – used for lifting highlights and picking out detail (use them in place of cotton wool, tissue or blades in traditional watercolours); Sponges – great for texture effects; Glazing brushes – generally used for tonal washes.

Most watercolour paintings use many different tricks or techniques, so for full effect try out as many as you can – you're sure to find a variant to suit your needs.

COREL
painter
PRIMER

DIRECTIONAL STROKES

The strokes in the sky here were made by pulling the brush downwards. It helps to vary the marks throughout to add movement and interest to the painting. Different brushes make different types of marks. Here, a Wash Camel brush was used.

KEEP IT LOOSE

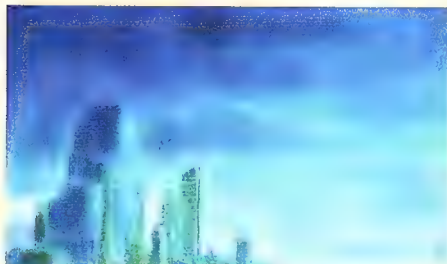
There are many mediums for many styles, but watercolour is unmatched when the artist isn't too bogged down with trying to add too much detail. Gesturing the elements within the composition can, at times, say just as much as adding tiny little details.

WASHY EFFECTS

The foreground of the sea here was painted using mostly a Bleach Splatter brush. It's used to produce a beautiful, washy watercolour effect.

Painting the sky

'Washy' areas



There's rather a large amount of sky in this image, so great attention had to be paid to the way it was painted. Having gone through the arsenal of the Watercolor brushes, we chose the Wash Camel and Soft Runny Wash brushes. Building the sky up in layers (always light to dark with watercolour), we're trying to achieve a look that also shows the direction of the sky; this brush leaves just the right amount of 'overlapping' lines for that washy look.

Achieving textures

Using Sponges



There's no shortcut to finding the right tool for the job. We have to try them all out. There are many brushes in the Watercolor library that'll create textural effects, but the best by far are Sponges. In this example we used the Sponges Wet variant to get this wonderful textured sky. Other areas that would fare well from its treatment are tree bark and stone walls. The right brush produces the right results.

LAYERED WASHES

The sky has been built up using washes of paint, from light to dark. The brush used in the example here was a Wash Camel. Play with the opacity until the desired amount of paint in your wash is achieved. Remember – light to dark!

HIGHLIGHTS

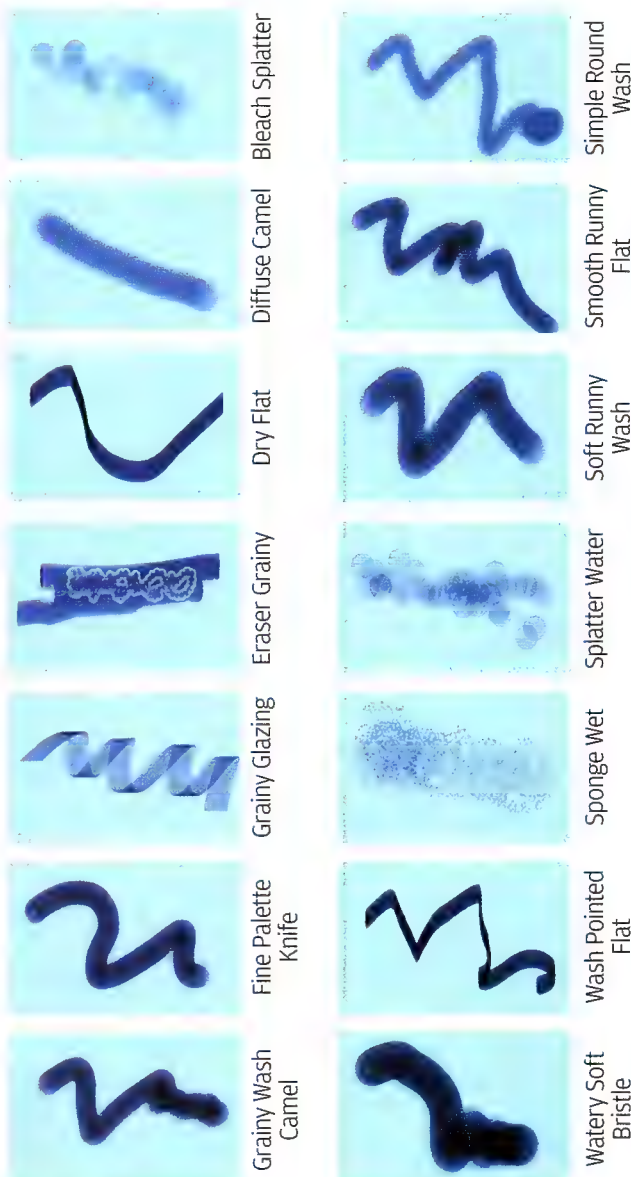
Traditional watercolourists often use tools such as tissue, scalpel blades, razors, cotton wool balls and buds. Here we have the option to create similar effects. The Eraser Wet and the Eraser Dry were used to pick highlights out of the buildings and for the waves in the sea.

Watercolor
Bleach Runny

- Bleach Runny
- Bleach Splatter
- Diffuse Bristle
- Diffuse Camel
- Diffuse Flat
- Diffuse Grainy Camel
- Diffuse Grainy Flat
- Dry Bristle
- Dry Camel
- Dry Flat
- Eraser Diffuse
- Eraser Dry
- Eraser Grainy
- Eraser Salt
- Eraser Wet
- Fine Bristle
- Fine Camel
- Fine Flat
- Fine Palette Knife
- Grainy Wash Bristle
- Grainy Wash Camel
- Grainy Wash Flat
- Runny Airbrush
- Runny Wash Bristle
- Runny Wash Camel
- Runny Wash Flat

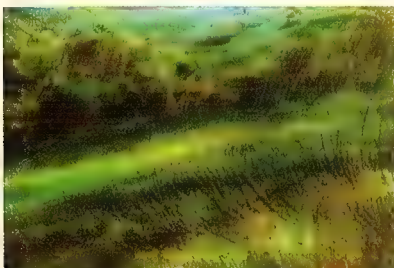
Watercolor brushes

Below you'll find a selection of Painter's useful Watercolor brushes



Painting grassy areas

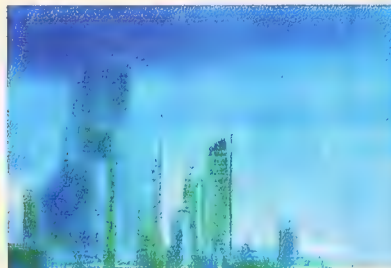
Blending colours using watery washes



One of watercolour's main strengths is the way it can blend colours without tainting their purity. This is achievable with the Soft Runny Wash brush. This brush delicately blends a colour into another one, leaving that beautiful blended look. In this example we can see the drawing of the long grass showing through the subtle colouring above, achieving a very natural look. By altering the opacity and the Feature sliders, we have a very versatile brush variant here.

Highlighting areas

When to take away the paint




Watercolour is a transparent medium, so we add dark colours over lighter. Traditional artists developed techniques that involve taking paint away with tissue paper, scalpels, knives and cotton wool. We got similar effects using Erasers for light areas on the buildings in the background of the main image. Simply set the Opacity slider to the desired level and scratch away to hint at detail. ☒

Paint like: Steampunk

Create a Steampunk fantasy piece that incorporates elements from the Victorian era and references from machinery for a steam-powered sci-fi look with period charm

Tutorial info

 Artist
Sandra Chang Adair

 Time needed
36 hours

 Skill level
Advanced

 On the CD
Start file

Steampunk is a genre of fantasy and science fiction set in Victorian England or an alternative version of history where steam power is the accepted mode of energy. The society, moral values, architecture, technology and fashion reflect the pre-1930s era. The Industrial Revolution is in full swing. Dirigibles, vacuum tubes, analogue mechanical computers, spring-powered gadgets and inventions found in the works of H G Wells and Jules Verne thrive in this re-imagined universe.

The term 'Steampunk' was coined in the 1980s along with 'Cyberpunk', although it's not punk at all and doesn't have the dystopian aspects associated with the latter. Steampunk was made popular by authors William Gibson and Bruce Sterling when they published their Victorian-themed novel *The Difference Engine*. The story proposed a scenario where Charles Babbage's steam-powered mechanical computer (conceived in 1837 and left unfinished during his lifetime) is built and heralds a new age of technology a century earlier.

To create a Steampunk painting is to understand what characterises this genre, since there's no stylistic approach. Elements include machinery with exposed gears, cogs,

gauges, metal flanges and clockwork. If an object is covered, it's usually with sheets of iron, bronze or brass, hammered together with rivets and screws. Glass, leather and shellacked wood, with massive wooden supports, are common natural materials used, as Steampunk scenarios are set before the invention of plastics and fibreglass composites.

There's an ornate styling to the design. The environment can be smoky, steam-covered or dingy; lighting is supplied with flames, gaslights or light bulbs. The buildings reflect Victorian architecture; a mix of Neoclassicism, Renaissance, Gothic and Romanesque revival styles.

The characters adopt Victorian/Edwardian-styled fashion. Women look as if they've walked out of a Charles Dana Gibson drawing, adorned with high-collared gowns, petticoats, corsets and bustles. Men sport narrow-shouldered suits, vests, top hats and spats. Accessories include pocket timepieces, parasols, and sometimes goggles.

Strict 19th Century morality permeates the actions of the people in a Steampunk fiction. And a sense of wonder exists about the future in science, engineering and exploration. We'll show you how to create it in your own Steampunk fantasy.



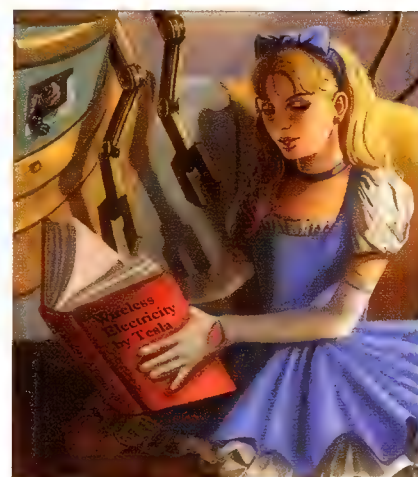
Exposed machinery, pipes and levers

Bronze-coloured machinery parts, levers, bolts and rivets all lend themselves to the believability of an age prior to modern technology. Here we've included parts that belong in an old-fashioned steam engine, and the smoke stacks were borrowed from a steam-powered train. Introducing other colours such as the red paint on the tank, adds more variety to the composition.



Decorative details in glass and metal

The metallic pipes framing the window of the control room are arranged to embellish the iron caterpillar. The rivets along the metal sheeting form another ornamental element. Coloured vermillion glass balls and the glass window add more contrast to the materials. The design of Steampunk machinery has to appear aesthetically pleasing as well as functional. Notice the caplet of the Mad Hatter and his period outfit, and the other cast of characters.



Victorian dress and ideas of the future

The Steampunk environment will give a rich context to interesting characters you want to feature in your painting. Here we chose to depict Alice in a petticoat and long white gloves. She is reading a book about Nikola Tesla's wireless transmission of electricity. Tesla's theoretical work on alternating current electric power allowed the use of electricity to be widespread. His dream was to transmit electricity without wires through the earth's stratosphere using electrical conduction.



Composition and colour

Add basic colours and block in the main elements

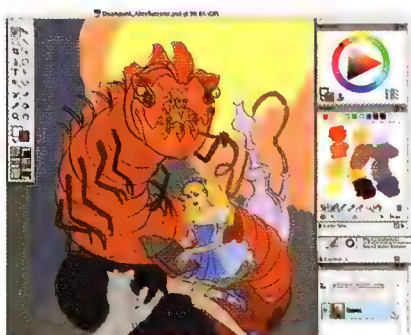
01 Thumbnails

We chose *Alice in Wonderland* as the subject matter. We explored different scenes in the story to see what would make the best painting. Thumbnails or small rough sketches can help determine the most pleasing composition. Once satisfied with a sketch, blow it up in a scanner or Xerox machine to preserve proportion. Work over and tighten the drawing.

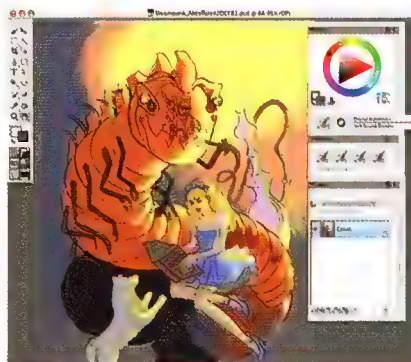


02 Scan in your final drawing

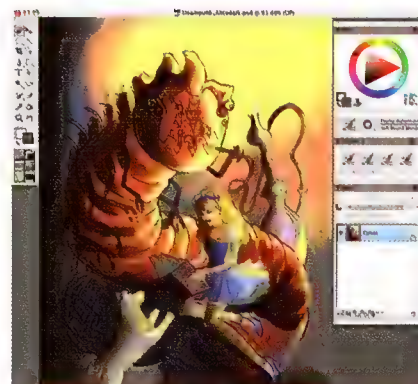
Scan in your final drawing or draw directly into Painter. If you draw digitally, put your enlarged sketch on one layer and do your final drawing in another. The Detail Oils brush is great for sketching. Add canvas as needed if your drawing is too close to the edge. A loose drawing will keep your painting from becoming too stiff.



03 Block in colours We chose the colour scheme of a sunset. Digital Watercolors are great for blocking in colours since they can glaze over the drawing without affecting the line art. Block in the colours using the Simple Water brush. Use the Pure Water brush or Gentle Wet Eraser to correct mistakes. Store all your brushes in the custom palette for easy access.



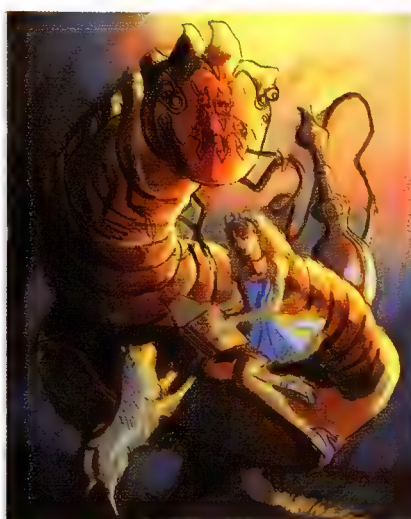
04 Establish light source Determine the direction of the light source. Let's say the light is entering from the upper right. Paint yellow on the top and right side of objects to indicate where the light is falling. Note that we will most likely replace this yellow with local colour later.



05 Create your darks Pick a dark colour on the Hue Ring to emphasise areas in shadow. This will be primarily on the left side and bottom of objects. Establishing your light and darks in the beginning stages is crucial for successful lighting.

The importance of reference

Reference is an indispensable tool, and access to the internet makes it easier than ever. Many stock photography websites sell royalty-free images. To name a few: www.jupiterunlimited.com, www.shutterstock.com, www.istockphoto.com. Search for machine engine parts, gears and steam engines, and see what wonderful things you'll discover. When you are not sure what something looks like, use reference!



06 Round out forms

Use the Soft Round Blender (Digital Watercolor) to roughly round off the edges. Add the middle ground hue. Don't be afraid to introduce complementary colours or those that are outside your basic palette. This adds spice to your artwork – but add it in moderation. Dry your Digital Watercolor layer when you're done.

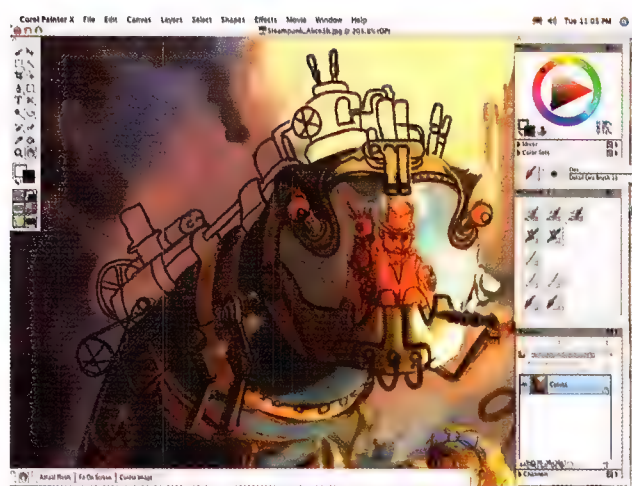


07 Switch to opaque brushes and add smoke Time to use more opaque brushes. The Soft Airbrush, Detail Airbrush and Fine Feathering Oils are great for adding colour. For blending, use the Soft Blender Stump and Just Add Water. Feel free to experiment with other brushes. Block in the major forms of smoke. Think of the smoke as being on different layers.



08 Block in the castle

Sketch the castle in the background. Three colours are used to block in the different facades of the castle. Keep it simple. Make the side that's facing the sun the colour of the sky. Paint the left side and windows enveloped in shadow a dark peach. Orange is the middle colour.



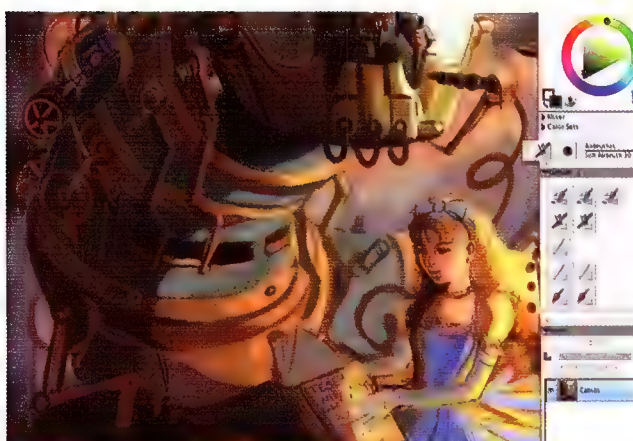
09 Sketch in the machinery Use reference for machinery and roughly lay in the mechanical parts. Painting this freehand adds spontaneity and freshness to your artwork. Use the Detail Oils brush to draw in the major outlines. Borrow a lever or a gauge from a photo. Interpret what you see and how it best fits in your machinery.



10 Roughly colour the machinery Study your reference carefully and try to follow the shapes. Colour with the Soft Airbrush and blend. Be inventive! If you bring your reference into Painter, you can eye-drop the colours. This can be a great help in adding more colours to your palette.

11 Block in the Mad Hatter and friends

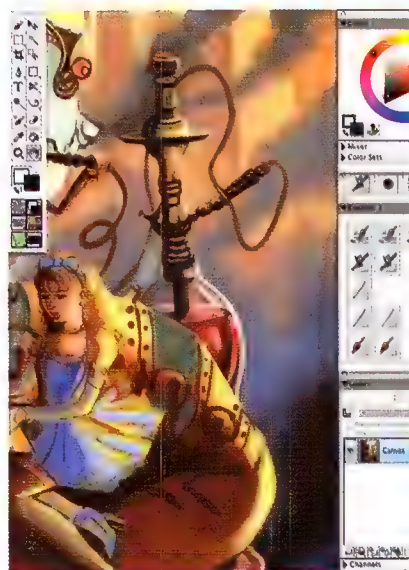
Block in the colours of the Mad Hatter and friends. Beatrix Potter, the creator of *Peter Rabbit*, is a great artist to look at for the clothed animals. Look at real photos of rabbits and mice for added inspiration.



12 Round off the body of the caterpillar Add colour to the body of the caterpillar and refine the major forms. Use different coloured metals for contrast like bronze and iron. Insert windows into the mid-section. Don't be afraid to add new elements as they come to mind. Solidify objects in other parts of the painting,

13 Metallic reflections of the hookah

Study reflections on the curved surface of highly polished bronze. The metal reflects nearby objects such as the caterpillar on the left side and the ground plane. Reflections can also come from different section of its own body.



Paint clouds and smoke

Observe cumulus shapes and smoke in reality or in photographs. Clouds appear weighted on the bottom and are usually lit around the edges. Use the Soft Airbrush and the Soft Blender Stump. However, don't blend too much or you'll have an overly amorphous shape.

Refine details in the machinery and characters

Use photographic reference to improve details in your painting

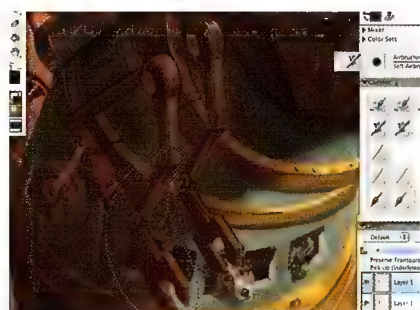


14 Refine the machinery

What makes the surface of metal shiny are the sharp contrasts. Remember where your light source is and paint the planes of the object accordingly. Paint bounces light in shadowed areas, and don't forget the reflections. Do not overly blend and even refrain in places, and you can get a tarnished look as well as nice contrasts.



15 Create perfect wheels using Oval Selection Using the Oval Selection tool, paint inside the oval with shades of black on a separate layer. Use another oval selection to remove the centre, leaving the outer rim. Repeat the process in another layer in red to make the inner rim. Paint the spokes in red. Copy and paste this wheel as needed.



16 Copy/paste mechanical arms Paint one mechanical arm on a separate layer. Remember to use the Oval Selection tool for the round base. Make numerous copies of the arm. Cut at the joint and rotate to create other arms. Pay attention to the perspective of the arms. Lighten or darken according to their position to the light.

17 Paint the jaw of the mechanical caterpillar Look at imagery from plumbing and paint the faucet knobs. Bright white highlights catch the edges of the planes. Note the peach and yellowish green interspersed in the yellow ochre, creating the tarnished look of the bronze. In the darker areas there's grey, green and coppery orange mixed in with the brown colouration.

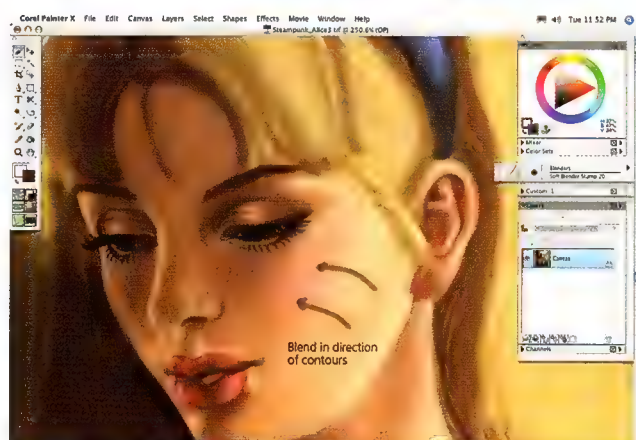


18 Finish the buildings Have a look at Gothic architecture for reference. Refine the details but keep to the original palette. To create atmospheric perspective, paint light-coloured smoke on a new layer and adjust the opacity. You may need to use the Eraser tool to remove parts of the smoke.



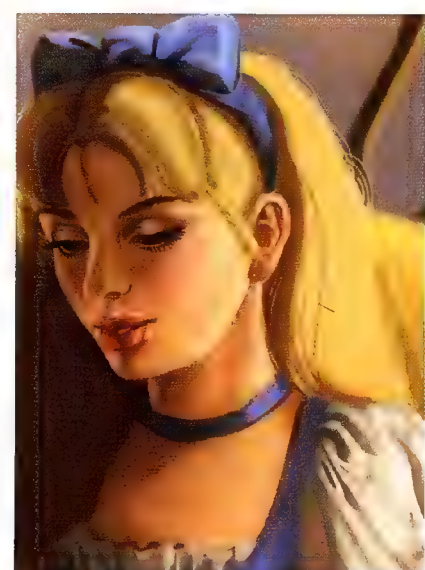
Flip your artwork!

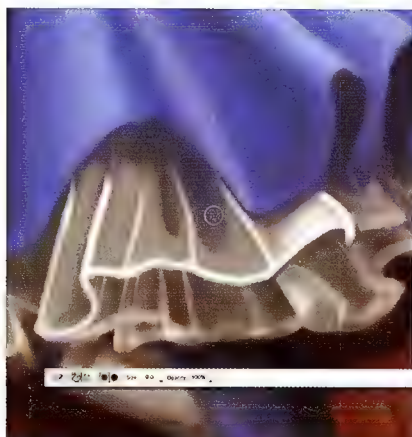
Sometimes you focus so much on a part of a painting that you lose sight of the overall composition. Zoom out and stand back. Is there good contrast? Are the lights and darks balancing one another? Go back and adjust. It also helps to flip the image horizontally. Westerners read from left to right, so an image may look okay, but reverse it and errors in proportion may pop out!



19 Work on Alice's face In reality, Alice's face would be in a darker shadow, but we lightened it to emphasise her beauty. Reference is useful for portraiture. To get realistic skin tones, you can sample those from a photo. Blends on skin should be soft. Try to blend in the direction of the form. Use the FX Glow tool for highlights.

20 Paint Alice's hair Block in the main shapes of the hair. Add strands with the Soft Airbrush. Blend it with the Round Blender brush, which will create streaks. To further simulate hair, paint strands on different layers and adjust the opacity.

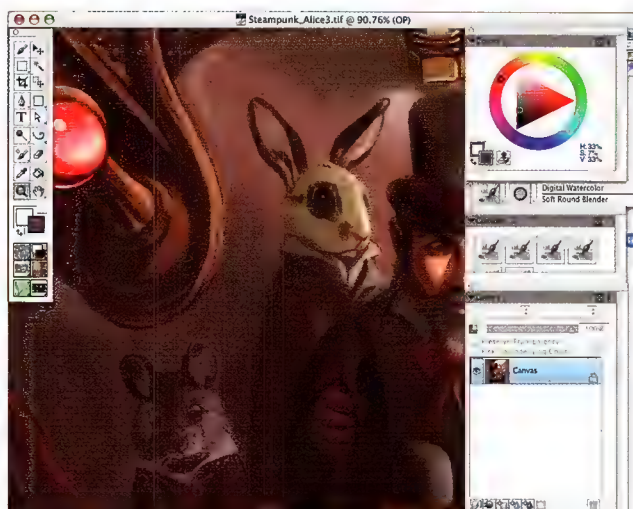




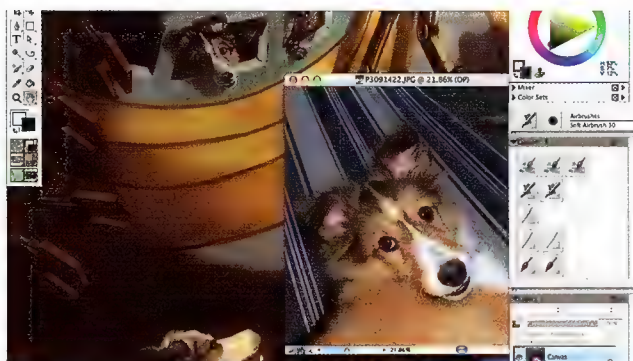
21 Petticoats and lace A photo of a ballerina's tutu can be indispensable as reference. Paint the major folds and blend the edges with the Soft Blender Stump. Add a layer below and paint the white material in between. Use the Eraser to remove parts and adjust the opacity of the layer to create the illusion of diaphanous material.



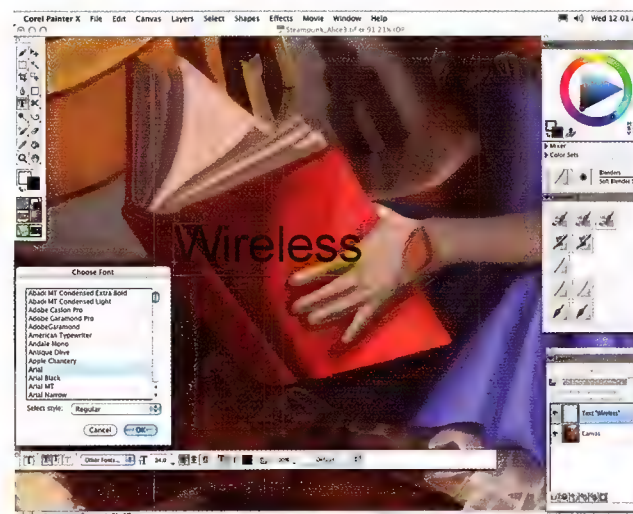
22 Finish off the Mad Hatter Pull out the details in the areas that are well lit. Intentionally leave the darker areas less finished. If you look closely at the left-hand side of the Mad Hatter, it resembles simple colour blocking. Leaving some areas less refined and other areas more finished will draw the emphasis to the detailed parts of your painting.



23 Paint the rabbit and the mouse Since the other characters to the left of the Mad Hatter are receded in shadow, they need less detail. The rabbit has several bright highlights on the right side of his face. The doormouse is rendered almost monochromatically. Keeping these characters dark locates them physically further back in the image.



24 Paint dogs and turtle Again, use reference for these creatures. What makes the Sheltie in the window protrude nicely is the cast shadow. The placement of shadows lends spatial understanding to your objects. Notice the subtle variation of colours on the Australian Shepherd. There are purples and yellows in the white. Work the colours together with the Round Blender brush to create fur.



25 Book and title As a final touch, paint the red book while taking into account the light and shadow. Notice that the pages cast shadows on one another. Use the Type tool to write the title of the book. Rotate it to the correct angle, and don't forget the title on the spine of the book!

Steam-powered

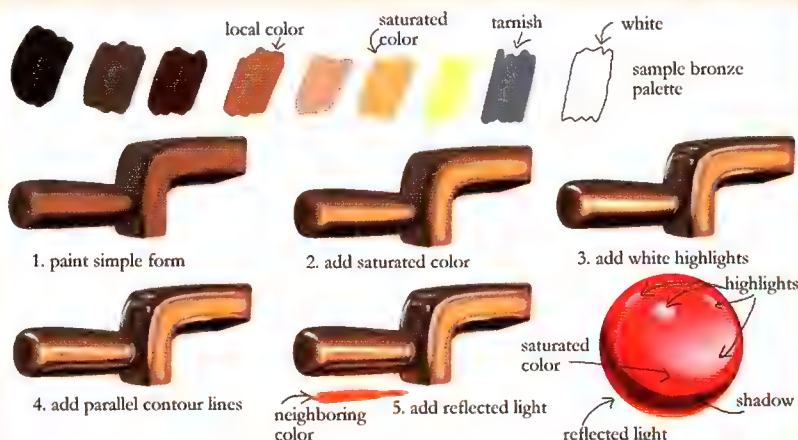
Painting textures on the machinery

What makes depicting metal unique is the sharp contrast between lights and darks. Reflections play an important part, as well as bright white highlights and a saturated middle colour.

Paint the general form first. Add an area where the colour of the metal would be most saturated. Add the bright white highlight. Do not blend this in too much. Along the edges of your object, paint parallel lines that follow the contour. This is the reflection of a neighbouring object. Do not overdo this technique. In the shadowed

area, you can add some reflected colour. The saturation of this colour will not be as deep as the originating object.

Painting glass is similar. Usually the darkest area will be along the bottom, and the reflected light opposite the shadow line is strong. White highlights follow the contour. Use saturated colours in the background. And always remember that despite traditional advice to never use pure black or white, these colours are absolutely essential for creating realistic highlights and shadows on metal.





Clone and paint **a creative portrait**

Helen Chierago shows you how to introduce imaginative elements and techniques into your portraits to create something memorable

Tutorial info



Artist
Helen Chierago



Time needed
A long time!



Skill level
Intermediate



reative portraiture and Corel Painter are great partners. When it comes to the application of techniques and the addition of meaningful elements to an image that place it firmly in the realm of the make-believe world of fantasy and fairytales, you need to be able to draw on a range of iconographic objects. Archetypal elements such as the child, bird and forest have a universal appeal and hidden meanings. When combined in a portrait by balancing composition, colour, texture and iconography, the results are lifted out of the mundane and provide a visual storytelling device to delight both the subject and the viewer.

This type of portraiture has its references in art history in the genre of 16th Century allegorical paintings, where artists depicted their subjects in the guise of mythological beings such as gods and goddesses, in settings and with objects that elevated them above their everyday status. A child who likes to dress up in fantasy-style clothing or costumes, or likes to drape and trail fabrics or sheets, is a great candidate for a creative portrait. With the addition of a favourite animal, bird or object, a very special and unique portrait can be created.

While a likeness to the subject is retained, we heighten and intensify features such as the eyes and skin. We apply technique and colour to breathe life and evoke emotion in the image to create an imaginative style of portraiture.

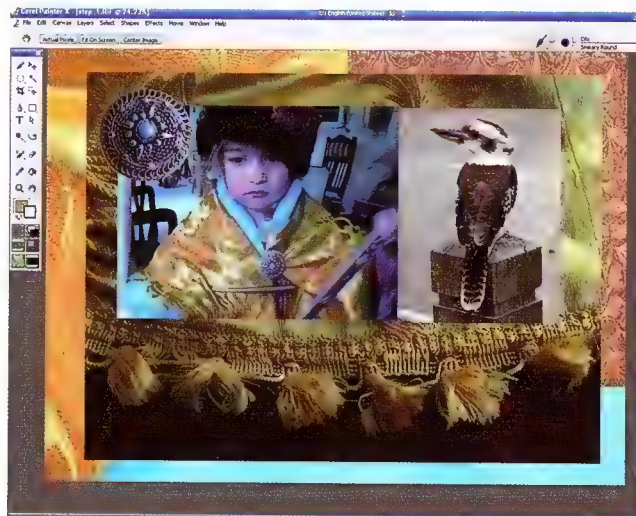
The artist can also introduce personal iconography to give the viewer clues to her origin. For example, the kookaburra is an Australian bird and is a recurring theme found in that particular country's children's stories, coins and household items throughout history. Also, the colour palette chosen is a subdued green and gold that exists in the Australian bush in the colours of eucalypt trees and wattle. Therefore the painting can tell a story of the artist as well as the subject.

I'll take you on a step-by-step journey through the techniques applied in the creation of my painting 'Kookaburra Princess' using Painter's creative painting tools. You can apply the techniques to your own images and iconography to create your own imaginative portrait.

Composition creates a firm foundation

Preparation and a preliminary sketch lead the way to a successful painting

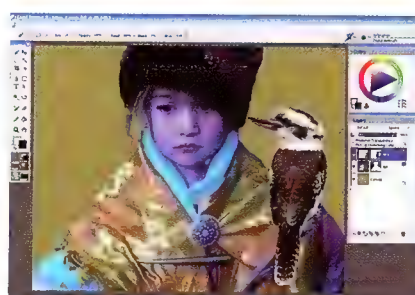
01 Resources and references I brought all the image files, textures, fabrics and objects together in a reference file. I then made a colour set from the image by clicking on the arrow on top of the Color Sets menu, and selected New Color Set From Image as a basis for the portrait colour palette. (Thanks to Kym Mcleod, www.sxc.hu/photo/1092649 for kind permission to use the Kookaburra image.)



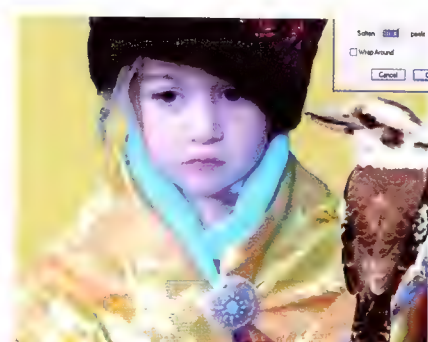
02 Develop a sketch In a rough sketch, I then explored the idea of a child and bird in a forest, and the interaction between them. I selected a landscape format with Sandy pastel paper in a neutral colour (using Hue 45, Saturation 62, Value 91). To sketch in the main elements of the composition I used Vine Charcoal set to Size 13.2 with Opacity at 12%. Flaws in the composition will be revealed at this stage and can be rectified before the painting begins.



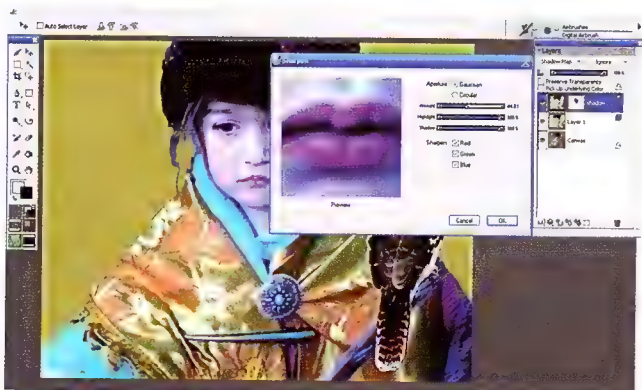
03 Create a photo composite Go to File>New to create a new canvas with a neutral background colour. I chose H47, S27 and V48 for the golden undertones, and placed and positioned the images of the girl and bird on separate layers. I went through File>Open>Select All, Edit>Copy and Edit>Paste in Place and positioned with the Move tool. The size was adjusted with Effects>Orientation>Free Transform. To commit the transformation I clicked Effects>Orientation>Commit Transform.



04 Mask unwanted areas I added a white-filled layer mask to each image layer by clicking on the Create Mask icon on the bottom of the Layers palette, then painted unwanted areas with black at 100% Opacity on the mask using the Digital Airbrush. Brush size was increased and reduced as needed. You can switch back to painting with white to reveal masked areas as required. Drop all layers when you're done.

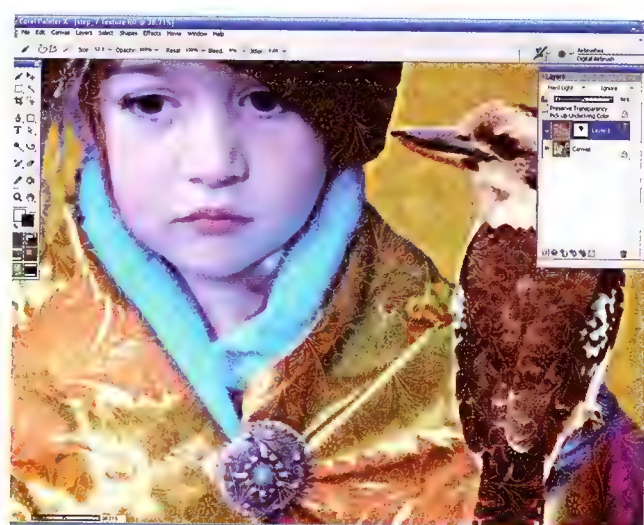


05 Lighten and soften Work on a duplicate layer so that the original is preserved. Go to Select All>Copy>Paste in Place. Now use Effects>Tonal Control>Equalize. Set the Black slider to 89% and the White to 17.6%. Set the Brightness slider to 22.3%. Now use Effects>Focus>Super Soften set to 10.00 pixels.



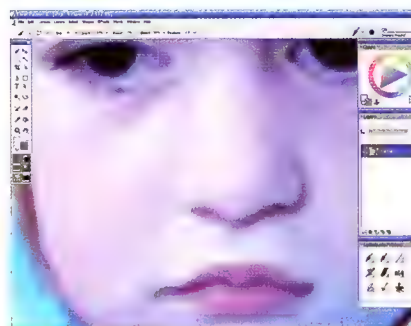
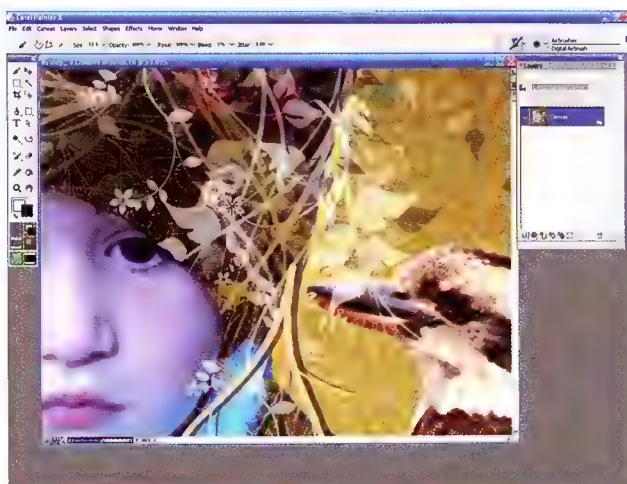
06 Sharpen Go to Effects>Focus>Sharpen and set Amount to 44.91. Duplicate the layer and set it to Shadow Map mode in the Layers palette. I added a layer mask and painted with black at 100% Opacity, using the Digital Airbrush on the face area to reveal the lighter skin tone in the underlying layer. I then dropped all the layers.

07 Texture Endpapers in antiquarian books are great for texture. I scanned a section of paper and opened it in Painter. Open a file; go to Edit>Paste in Place. It appears on a layer above the image. Go to Effects>Orientation>Free Transform; transform to fit the layer. Set the layer mode to Hard Light, 50% Opacity. Add a layer mask and mask out unwanted areas, with the Digital Airbrush in black at 100% Opacity. Now drop the layers.



08 Creative brushes

There are many free-to-use brushes to be found at deviantArt.com. The brushes I used on the hair are the wonderful Suddenly Spring and Vines brushes by <http://gvalkyrie.deviantart.com>. I used my photo-editing program to apply the brushes, although similar brushes could be created using the Brush Creator tools in Corel Painter.

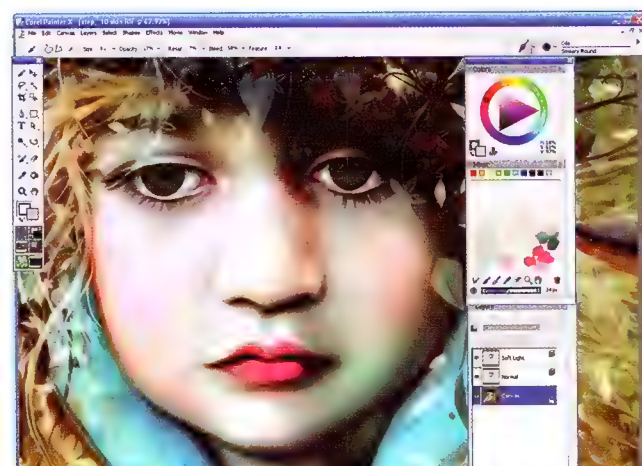


09 Ready to clone Go to File>Clone. I chose the Smeary Round brush from the Oils brush category and set it to Size 25.3, Opacity 30%, Bleed 50%, Feature 2.0. The brushstrokes were smeared and blended all over by following the contours as if sculpting the image.

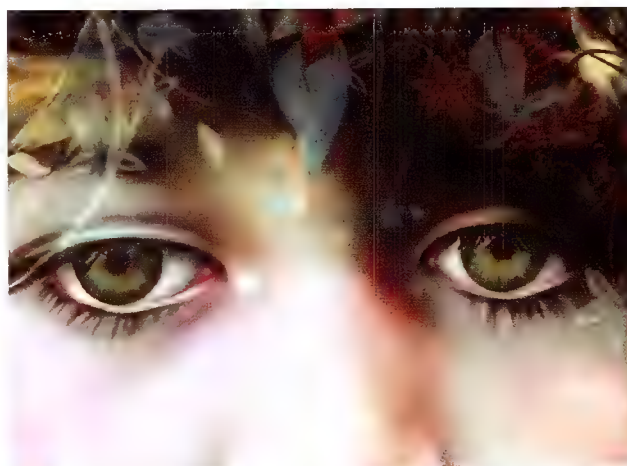


Unique palettes

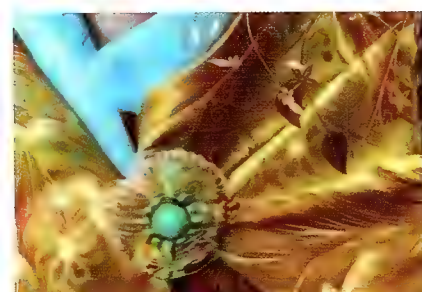
Create a unique palette for each painting so that it can be saved and filed safely away in a folder on your hard drive. Name it after the title of your painting. That way, you don't have to rely on memory to recall every brush or the intricacies of a colour scheme used on your image, if you should decide on a series of images based on the same colour palette and brushes at a later time.



10 Porcelain skin The translucent porcelain quality of the skin was achieved by the application of paint mixed in the Mixer palette. Click the Clone Stamp to the Off position. Blues, greens and pinks mixed into white are applied on a new layer set to the Default mode at 28% Opacity and then a second layer set to Soft Light mode. The Smeary Round brush set to Size 27.4, Opacity 54%, Feature 2.0 and the Grains Water Blender Size 30, Opacity 12%, Grain 10% lightly blended each brushstroke to follow the contours of the face.



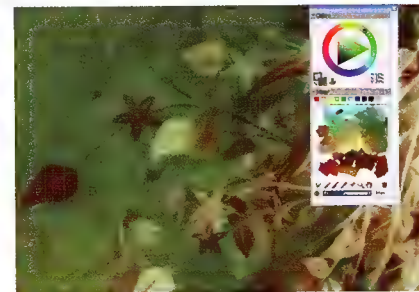
11 Windows of the soul As the eyes in this creative portrait are the focal point, I paid special attention to the colour, mood and character expressed in them. I painted warm yellows, blues and greens in short strokes from the pupil to the outer edge of the iris with the Smeary Round brush set to Size 5.4, Opacity 48%, Feature 1.5. A few pinkish white sparkles were dabbed on a blank layer with the Fairy Dust brush at Size 2.4. For a subtle effect, I lowered the opacity of the layer to blend it gently into the image.



12 Cloth effects Golden yellows and turquoise intensify and complement each other, and subtle touches of green and pink brushed onto the fabric help to harmonise the image. The range of values cover lights, midtones and darks, giving the fabric a feeling of volume. I brushed the Smeary Flat, Size 31.2, Opacity 34%, Feature 2.2, over the hills and valleys of the fabric, increasing and reducing the size for the finer detailed areas.

13 Bird's feathers

The feathers were emphasised with turquoise and golden yellows so that the bird is integrated and blends seamlessly into the composition. I painted sweeping curves into the loops of feathers with a smaller size Smeary Round brush, and painted the eyes using the reddish brown hues found in other parts of the image.

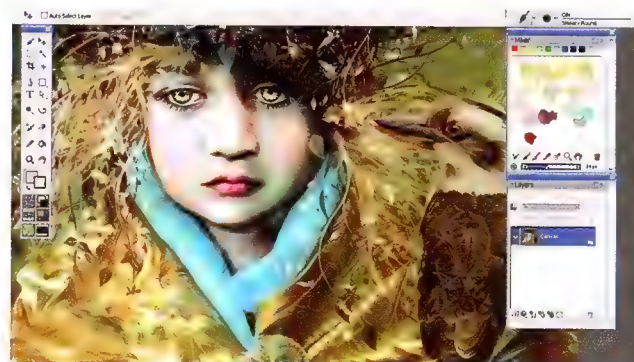
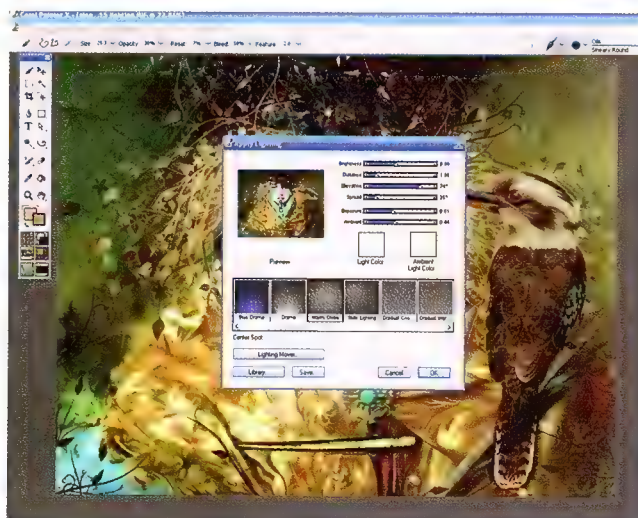


14 Background details In the Mixer palette I mixed up woodland greens, browns and creams, and smeared them by following the texture pattern in the background. Colours from all other parts of the image were dabbed in places and blended. I outlined small details in the flowers and swirls, and gave them subtle shades of pale creamy yellows and midtone browns. Once again, I used the Smeary Round brush at Size 13.2, Opacity 21%, Feature 1.2.

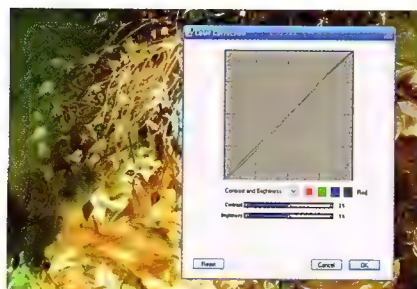
The finishing touches

It's the tiny but all-important details that count

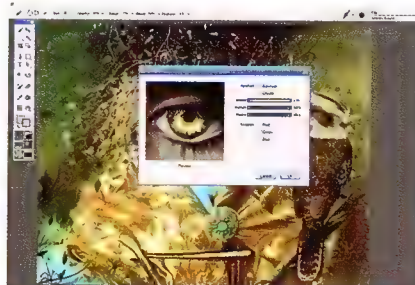
15 Lighting I focused on the face with some added lighting to draw the attention to the lightest areas on the image, where the viewer's eye will be drawn to first when entering the painting (Effects>Surface Control>Apply Lighting). I chose Warm Globe Lighting, with the Light Color set to white and an Ambient Light Color of Hue 37, Sat 240, Lum 228.



16 Highlights and catchlights Eyes, nose, lips, chin, clothing, jewellery, feathers and hair are all touched up with the Smeary Round brush, with dabs of the lightest values. Blended with the Grainy Water blender, there are no hard edges. The white catchlights in the eyes are not pure white but have subtle shades of blue, yellow and red mixed in. The image is immediately given more life!



17 Final colour adjustment I clicked on Effects>Tonal Control>Color Correction, where a dialog box opened to make adjustments to the Red, Green or Blue channels separately or by clicking on the Master Control to enable the adjustment of all colours at the same time. I adjusted each channel individually in order to create subtle colour changes with the Contrast and Brightness sliders.



18 Play with the Sharpen settings An essential part of finishing off an image that should never be omitted is found in the menu under Effects>Focus>Sharpen. I never consider a work finished until I play with the Sharpen settings. It's amazing how this can resolve that 'something's missing' feeling you get on some images you've worked on for a long time. I adjusted the Amount to 2.54. Finished!



19 Geometry A Golden Triangle forms the foundation of the image. Triangles are repeated throughout, in the folds of clothing framing her face. Circles formed by her eyes are echoed in the brooch and the bird's eyes. The horizontal bird's beak points the viewer to the main focal point.

Brushes

Four brushes with many possibilities

Oil brushes with smeary properties are just right for a creative portrait. With a few minor tweaks they can offer many possibilities for finding the right settings to suit an image.

The Smeary Round and the Smeary Flat brushes in the Oils category mimic the oily properties of traditional oil paint in the way they smear and blend colour. By altering the Size, Opacity and Feature settings they are great for skin and fabrics. In fact, a whole painting can be produced using either of these brushes just by fine-tuning the brush controls to suit your purpose.

Soft Vine Charcoal, Size 13.2, Opacity 12% on Sandy Pastel paper picks up the grain in the paper as you sketch. This is a great combination for a rough sketch or a fully realised drawing when adjusting the size and opacity as you work.

Grainy Water 30 is useful for blending and softening hard edges when painting or drawing with the Smeary Round and Smeary Flat and the Soft Vine Charcoal. The effects will be softer if basic paper is selected, or grainier with papers with a little 'tooth' such as the Sandy pastel paper.



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Discover Hard Media brushes

Hard Media has come of age in Painter 11 with the addition of these new variants

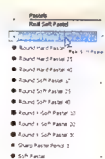
The new Hard Media variants are arguably some of the best additions to Corel Painter for quite some time, and you'll find them in Corel Painter 11. There are 40 of these fabulous brushes, and they add a whole new dimension to the program's natural media feel, performance and sophistication. These new variants don't have a category of their own, but are additions to many of your favourite existing variant categories, and you can easily identify them in each of the brush types by the simple 'Real' prefix to their names. You'll find these new Real Hard Media variants in Pencils, Chalks, Pastels, Pens, Acrylics and many more.

These Hard Media variants are based on the brilliant RealBristle system, and their creative possibilities are further extended by the addition of a Hard Media Brush Controls palette, from which you can tweak these new brushes almost infinitely. As well as feeling more natural in the hand and responding to paper grain in a much more faithful way, these variants also respond impeccably to Stylus Tilt, allowing you to use the tip or the side of the brush.

The new Hard Media brushes are the ideal choice for graphic artists and illustrators. Yet another huge leap forward – thanks to Corel Painter!

Real Soft Pastel

A variant that's a pastel artist's dream come true!



This is the ultimate pastel variant – it's like using the real thing. Use it as a fine point by holding your stylus perpendicular to the tablet, or create broad strokes of luscious colour by tilting the stylus. It also plays with paper grain perfectly, brushing lightly over the paper grain when you use a little pressure, and building up solid, creamy colour if you press harder. You'll find two versions of this variant, one in Pastels, the other in Oil Pastels.

COMBINE TEXTURES

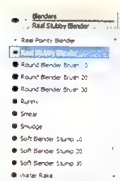
Try combining the Real Hard Pastel with the Real Long Bristle Acrylic Hard Media variant in the same areas to get the visual contrast between nice grainy strokes and quite smooth brushed strokes.

PENCIL PLEASURE!

The new Pencil Hard Media variants work like digital pencils have never worked before. They'll make creating your initial sketch a complete pleasure, with a quality of line that's much improved by the addition of Stylus Tilt dynamics.

Real Stubby Blender

A blender that matches real-world blending with a finger



When using many types of hard media in the real world, an artist will often blend and soften colour using their finger or a piece of cloth – and in the world of Painter 11, this new Hard Media variant does the same job perfectly. To get the most from this variant, make sure you take care to control both the Opacity and Grain values in the Brush Properties, as small adjustments in these areas go a very long way.

GOING WITH THE GRAIN

The new Hard Media variants really make the most of Paper Grain in your painting, so it's worth taking your time in choosing a suitable paper to work on. Also, try adjusting the Brightness and Contrast settings in the Papers palette for the best effect.

TINTING

By using the Dry Chisel Tip Marker from the new Markers collection of Hard Media variants, you can add tints of subtle, transparent colour over previously painted areas. Remember to use these Marker variants on a separate layer, as the Marker variants use a special Gel composite mode for the layer.

THE THICK AND THE THIN OF IT

The Stylus Tilt capabilities of the new Hard Media variants allow you to vary the width of your strokes simply by tilting your stylus as you draw. See the details in the side panel about these wonderful new additions to brush control.

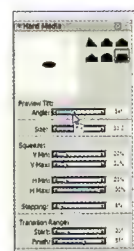
Brush Controls

Find out how to make the most of the new Hard Media Brush Controls

When it comes to customising how the new Hard Media variants respond to your drawing style and stylus, it's worth taking the time to explore the various aspects of the Hard Media Brush Controls. Here we'll take a look at the ones that matter most!

01 Preview Tilt

Use this setting to control how the brush dab will look at a particular angle. You'll see the brush preview in the window change accordingly. This setting will also change the angle at which the dab is applied to the canvas.

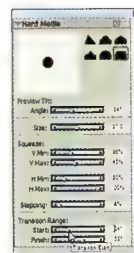


02 Squeeze These settings allow you to squash the shape of the brush's dab footprint both vertically and horizontally. The Min sliders govern the amount of squeeze applied to the dab at its smallest size, and the Max sliders denote squeeze applied at the brush's maximum size.



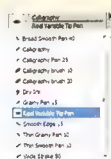
03 Transition Range

Here you can set the angle your stylus must reach before the transition to using the side of the brush starts, and the stylus angle at which the maximum amount of the brush edge is being used.



Real Variable Tip Pen

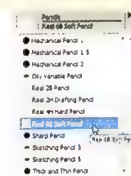
If you love traditional dip-pens, try this Hard Media variant



The Real Variable Tip Pen is a great new Hard Media variant in the Calligraphy set. Again, you get all the benefits of the 'real' hard media variants. The pen has a built-in velocity control – you get thin, spidery lines if you draw quickly, but if you draw slowly or rest the pen for a moment on the drawing surface, the line gets thicker and even blots into the paper! Ideal for architectural projects.

Real 6B Soft Pencil

As digital pencils go, they don't come any better than this!



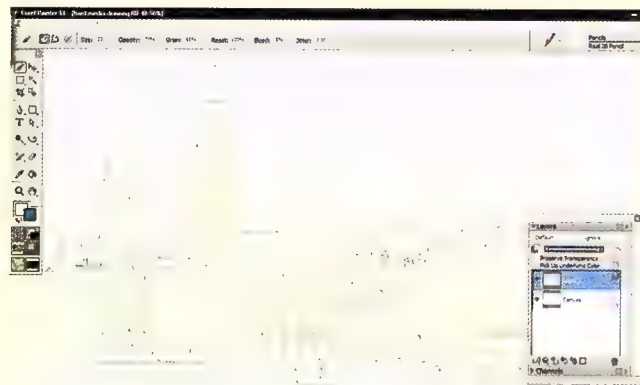
The new Real 6B Soft Pencil Hard Media variant is the perfect sketching tool, and responds exactly like a real-world pencil. It's important to realise that the Stylus Tilt feature, which enables you to use either the point or the side of the pencil, not only governs width of line, but also, when you use the side of the pencil, actually trails off across the width of the stroke, as the virtual pencil point loses contact with the paper surface.



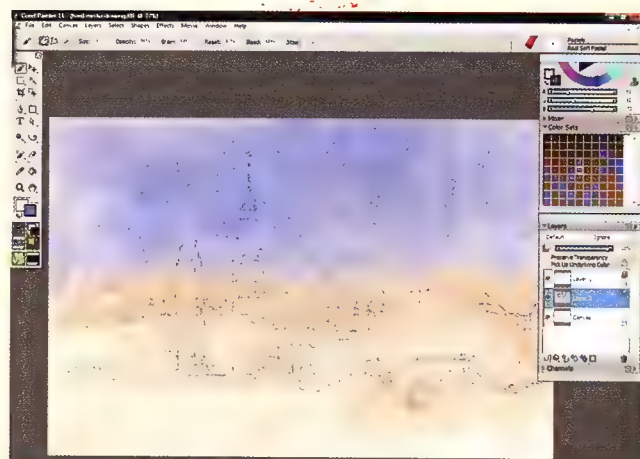
Sketching with Hard Media

Your first choice for spontaneous sketches!

These new Hard Media variants are ideal for spontaneous, atmospheric sketches, with lots of texture and vibrancy. Make your variant choices carefully, and make the most of the Grain and Stylus Tilt capabilities of these wonderful new Painter additions. In the following walkthrough we'll show you the main stages in the creation of our Hard Media sketch.



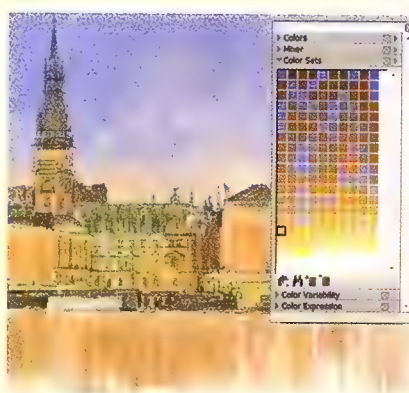
01 Pencil sketch On a Quick Clone of the start image, trace loosely over it on a separate layer with the Real 2B Pencil. With the new variants you can create fine lines with the point of your stylus, and broader strokes by tilting it.



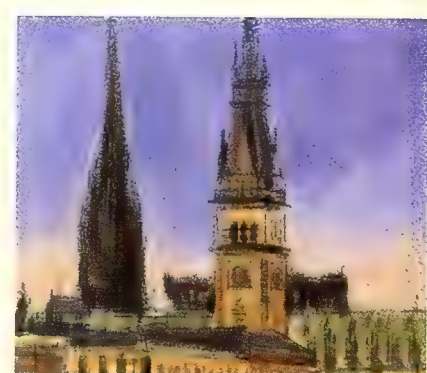
02 Broad pastel Set the Composite mode for the sketch layer to Gel, and add a layer below it. In Papers, choose Sandy Pastel. Use the Real Soft Pastel from the Pastels variants at a large size, tilting your stylus to roughly establish the underlying sky and water colours. Set Grain to about 50% for this.



03 A little chalk Use the Real Soft Chalk variant to establish the darkest areas in the scene. Again, use Stylus Tilt here to control the width of your strokes. These dark areas serve as visual landmarks for the later stages of the painting.



04 Base colours Continue with this brush to add the main, overall colours to the buildings. Use a high Grain setting here, and make sure your strokes follow the planes of the buildings themselves. For the water, use lots of tilt on your stylus to add vertical strokes to establish the groundwork for more detailed reflections.



05 Acrylics brush Add another layer, and then from the Acrylics variants choose Real Long Bristle. Using various dark browns and blue-blacks, start to reinforce the dark areas in the scene. This brush is quite scrubby, so it's great for indicating the darker details in the buildings. Don't overdo this detail – we want to indicate rather than illustrate.

The wonder of Real Markers

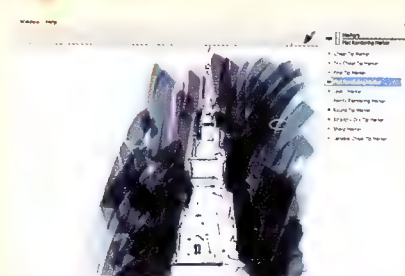
Start a simple, fast sketch with the Fine Tip Marker



The new Markers are the only new Hard Media variants to have a category of their own, and they certainly justify it! The Fine Tip Marker is ideal for laying down the first outlines for a super-fast concept or preparatory sketch. This very fine Marker variant responds to the tilt and velocity of your stylus, making it a beautifully spontaneous drawing instrument. Use Markers on separate layers to normal media, as they use a Gel composite mode on layers.

Flat Rendering Marker

For true build-up while you apply colour, try this variant

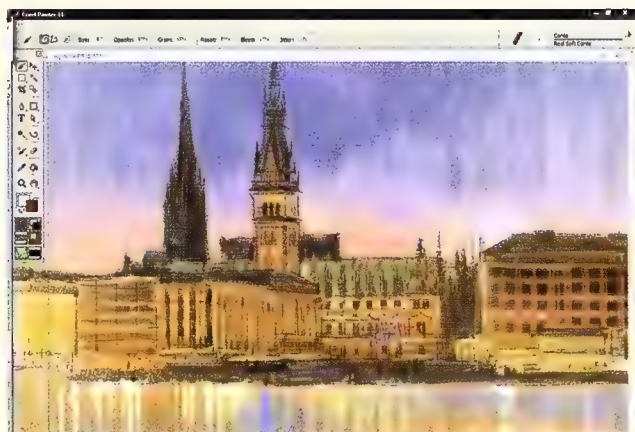


Traditionally, the more you work over an area with a rendering marker, the more the colour and tone is going to build up, very nearly to black. This particular marker-style Hard Media variant lives up to its name perfectly, with genuine colour and tone build-up. The Flat Rendering Marker is perfect for filling in large areas, with an angled tip that even responds to your stylus tip. It makes the perfect marker, with no smell or mess!



Hard Media collection

To make your Hard Media variants easy to find, why not put them all in a custom palette? To do this, simply drag one of the Hard Media variants into the workspace to create the custom palette. Now drag all the other Hard Media variants into this palette. Rename the custom palette 'Hard Media' using Window>Custom Palette>Organizer.



06 Clever crayon! From the Conte variants, choose Real Soft Conte. Use this brush at a fairly large size and with Grain set to around 50%, to add more opaque colour to the scene. Start to focus on the lighter colours, especially the broader reflections in the water. Concentrate on Stylus Tilt to create contrasts between thick and thin strokes.



07 Harder details The Real Hard Conte variant is great at this stage for adding a little more definition to the drawing of the main buildings, refining edges and indicating detail with small ticks and lines. Make sure to use your stylus at an upright angle to your tablet here, to create nice sharp lines using dark colours.

Final steps

Create contrast with dark colours and highlights



08 Dry Marker On a new layer, from the Marker variants select the Dry Chisel Tip Marker at around 60% Opacity, and add some more dark colours to the water. Because this variant applies transparent colour, you can add some vertical strokes over the water, with lots of tilt on your stylus, to simply tint the existing strokes applied previously.



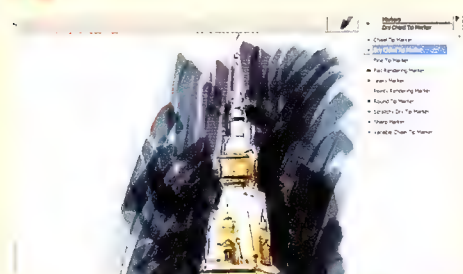
09 Heavy solid highlights Now's the time to add the highlights in the image, so choose the Real Soft Pastel in the Oil Pastel variants, because this is great for touches of heavy, solid colour. Use bright oranges and yellows here, with Grain set to around 40% to add dabs to indicate the areas that are lit up in the scene.



10 Sparkling highlights Make the most of the Tilt characteristics on the brush to add touches of very bright colour for the brightest reflections in the water. Finish off by adding touches of pure white to indicate the lights in the scene. Use short dabs and strokes of solid colour for these.

Dry Chisel Tip Marker

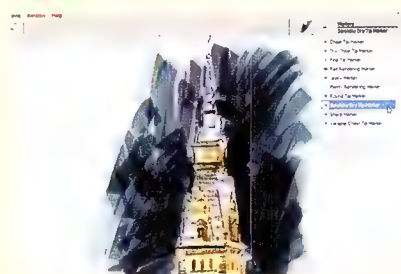
For more subtlety, go for this Marker variant



Often in traditional marker work, some of the most prized tools are marker pens that are worn and dry, and that's just what you have here! Requiring more pressure to apply much less colour than the Rendering Markers, this variant still responds to Stylus Tilt to govern width of stroke but allows you far more control of the amount of colour applied in each stroke. This is one dry old marker you'll never want to throw away!

Scratchy Dry Tip Marker

Tired of perfectly sharp markers? Try this!



Sometimes, markers can be just a little too consistent and perfect, and it would be nice to have one that's a bit more ragged and draws with some texture. Well, here it is! As the name implies, this Marker variant is not perfect – and sometimes it's all the better for it. Don't worry, you've still got Stylus Tilt and Velocity built in, but this time you've also got some nice ragged edges and lots of grain sink-in to go with it, creating a rough effect.



The beginner's guide to Impasto

Have you tried Impasto yet? Well, it's high time you did. Get ready for some in-depth creative fun with Cat Bounds

Tutorial info

Artist
Cat Bounds

Time needed
1 hour

Skill level
Beginner

On the CD
Start file

Traditional paint media such as acrylics, oils and sometimes gouache are known for their unique impasto qualities, as brushstroke builds upon luscious, thick brushstroke. How lucky are we that the Corel Painter creators have met the challenge and given us whole libraries of digital brushes that paint buttery impasto strokes so believable that you'll hesitate to touch the monitor for fear of smearing the paint.

If you've installed Painter, have taken classes or are teaching yourself to paint, you probably have a deep and abiding love for art, and hopefully, find the painting process simply irresistible. In this tutorial we will explore some beginning techniques

for impasto painting specifically, but we will also consider some elements of good paintings in general. You will be a better artist if you focus more upon the process than upon the finished object – and by that I mean finding satisfaction in each stroke, not rushing through it, and letting the painting guide you along as it develops. I don't know of any awards for speedy painting, but the inherent rewards of nurturing a style of thoughtful, deliberate brushstrokes are enormous.

You may have some questions about impasto painting – like once I've got it, when should I use it? Glad you asked! Not all paintings, nor all mediums, lend themselves to impasto effects, and once you've mastered the techniques you

will find that in most instances less is more, unless you intend to make the impasto effect itself the focal point of the painting. The original photo we chose to paint is of flower petals, apple skins and porcelain – all fine, smooth surfaces where we wouldn't want rough and ragged strokes – but we can apply enough impasto to indicate brushstroke directions and edge depth.

You've probably already discovered the Impasto brush library, but did you know that many of the brushes in other libraries carry impasto capabilities? I know, very cool! If you've been intimidated by the powerful effects of the Impasto brushes, you will learn how to tame those as well. So, without further ado, let's get to it!

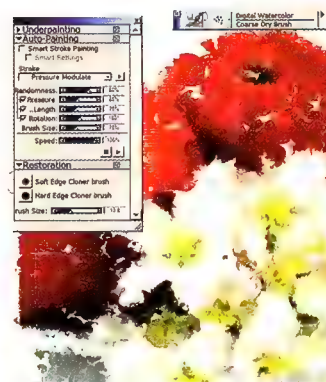
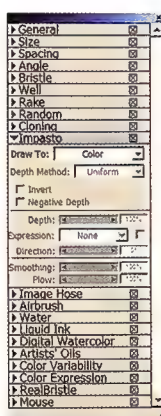
There's nothing like a good variant!

Here are some brushes to get us started



02 Painting pastel petals

Oil Pastels Variable Oil Pastel 10 is just a lovely brush for many uses. Try it at the Clone setting (by clicking the Clone option underneath the Colors wheel) and discover how painterly an image it creates with a few random strokes. Bring in the Soft Cloner brush to find some detail, and the image is already pretty enough to frame.



03 Cruisin' on auto-pilot If you're just not into preliminary brushstrokes, or maybe you're saving your strength for later, you might want to try out Auto-Painting. Choose Window>Show Auto-Painting, along with the Digital Watercolor Coarse Dry brush for a mottled, delicate foundation painting. Play with settings and Stroke choices from the drop-down menu to find the look that works best for you.

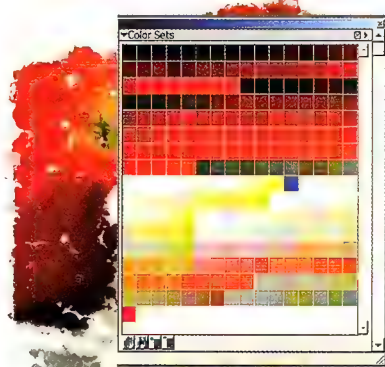
Prep techniques that always work

Here we'll explore colours, tonal values and prep brushes



Follow the map

So yeah, this working directly from a photo is great fun, but what if we wanted entirely different colours, say golden apples instead of red? Do we have to find a photo of yellow apples to clone? No, that's not a problem. Use the current image but only as your map, indicating shapes, placement and where tonal changes need to occur, and follow this map as you apply your new colour palette.



04 Painting in living colour

Okay, this next part might possibly be where you sometimes lose faith in your own artistic judgement, when it's time to establish a colour palette. Painter is brilliant at finding surprising colours in a photograph. Click on the arrow on the Color Sets palette and choose New Color Set From Image. Just look at all those gorgeous colours! Who knew?



05 What's red and white and boring all over?

Yawn. We could still end up with a boring painting if we don't push the envelope a bit by manipulating the colours, but where shall we manipulate? Beyond this point, there be dragons! No, not really, this is where the fun begins. Take a good look at the tonal values of the white dish, white flowers and white foreground.



06 Like painting polar bears in a snow storm

When we desaturate the image and Posterize it, we discover a map of our shadow areas and tonal values; although there's a lot of white, the shadow areas offer the most scope for adding creative colours. How much we add depends on the style in which we paint and the subject. Our subject here calls for a subtle touch.



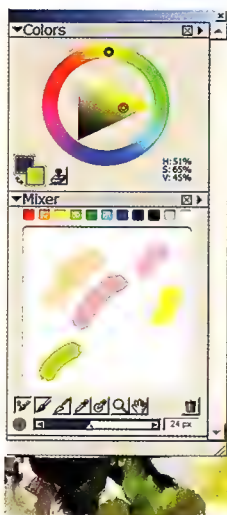
07 Now what were we talking about?

No, I have not forgotten that we're discussing impasto painting, but there are numerous decisions to be made before we grab the Impasto brushes. Let's work in the area just beneath the apple blossoms, where you'll find a clue for adding colours from the Auto-Paint and Watercolor Dry brush painting we did, as the splashes resemble fallen flower petals.



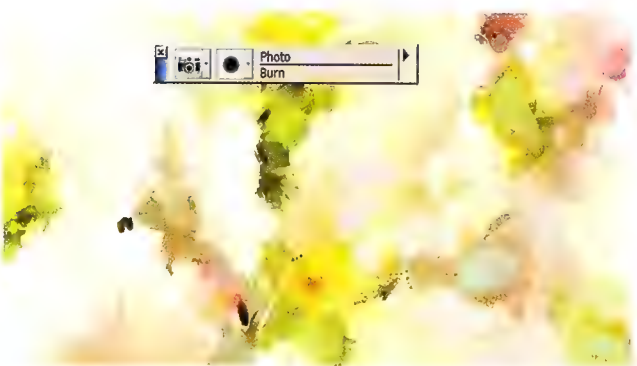
08 Imaginative elements

Using the acrylics Captured Bristle brush at a large size, borrow colours from the blooms and brush them softly, randomly into the foreground. Don't feel you need to explain everything in a painting; leave a bit to the viewer's imagination. This could be some fallen petals or a reflection in the table's surface, or simply splatters of abstract colour.



09 Whiter shades of pale

At last, we're ready to paint the blossoms! Beginning with the Auto-Paint background, choose the Oil Pastels Variable Oil Pastel 10 brush, with Impasto still set to Color Only, a large brush and 45% Opacity. Choosing either from the Color Set or from the image itself, begin laying in the pastel shades with brushstrokes that describe petal direction.



10 You mean there's a brush that paints shadows? At this juncture, it's becoming so pretty you may want to crop it and hang your apple blossom painting. However, we still need to add some shadows for the foundations of our Impasto strokes, and that's easily achieved using the Photo Burn brush at a large size, set to 4% Opacity, by stroking into areas that would be cast in the shadows.



11 How about these apples? Painter detected more than one hundred shades of red in the photo, so there's no shortage of reds with which to shape our apples. Remember, lighter shades advance or look larger, while darker shades will usually recede or appear smaller. This time, choose the Oil Pastels Soft Oil Pastel 10 brush at a large size and 50% Opacity for smooth, flat, descriptive strokes.

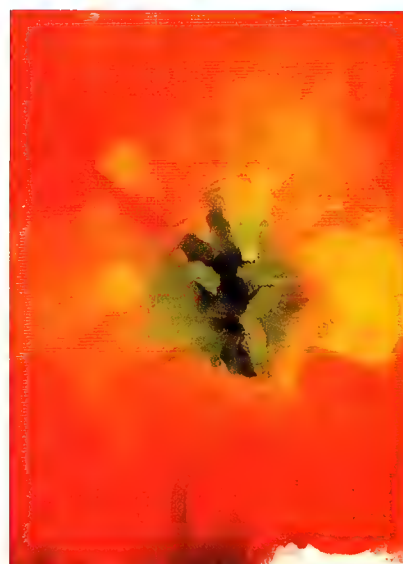
13 When do we get to the hard part?

Paintings don't have to be perfectly symmetrical but they need balance, and that bit above the apples looks vacant, so we'll add some interest and depth by using the Soft Airbrush 20, at a large size and only 1% Opacity. Choose dark grey or blue, and brush light, sweeping strokes just above the apples, and then feather into white as you move up.



12 It's a matter of preference, but...

In a watercolour painting we often leave the white splashes, but oils and acrylics don't traditionally make the same use of white paper, so we'll paint over most of them and exaggerate the yellows and oranges for added interest, still using the Soft Oil Pastel brush. Next, choose greens and reduce the size of the brush to paint the centres.



Experiment

Get acquainted with the fabulous brushes in the Impasto library by creating your own brush effects sampler. I've tried out a dozen of them here. Brushes like Acid Etch apply texture with or without colour, in negative or positive depth. Gloopy is like thick oil paint directly from the tube; the palette brushes spread paint or existing colour. Want to create a patterned canvas? Choose Pattern Emboss (we used Floral Fabric) - et voila!

14 This one's so much fun it's probably fattening

The background is looking better but it's still weak. Let's add a whisper of flowers behind the apples by loosely selecting an area of the blossoms, pasting them onto a new layer and moving it into place. Desaturate the new image and drop its Opacity to about 18%. Lots of options now: repeat the process, play with composite methods, or just experiment.



15 But wait - I wanted a canvas texture!

You may choose to add canvas or paper texture in the beginning, middle or end of your painting, and this technique makes it uber controllable. Add a new layer above your painting and fill it with light grey. Now set the Composite method to Soft Light or Overlay. Open the Papers palette and choose Linen Canvas, then go to Effects>Apply Surface Texture.



16 Whoa! That's pretty intense...

Here comes the tweaking part. It may take you a couple of tries to get the texture exactly right, but since you're adding it to a layer, you're not damaging the painting. Now, drop Opacity somewhere between 50% and 15%. Is that better? You can also erase areas throughout the texture layer, giving it an even more realistic look.



A lofty idea

Of course, you can control the Impasto effects as you paint, thanks to the Brush Controls palette, but what if you realise you've overdone it a bit, and you're past the Undo stage? Piece of cake! There are six Impasto brushes that address this issue specifically, all beginning with the word 'Depth', so you can erase, smear, equalise or even raise surrounding areas with the Lofter. Try that one with traditional oil paint on canvas!

Are we there yet?

Yes! It's time to begin painting with impasto depth!



Now you see it, now you don't...

As you monitor your progress, you may want to toggle back and forth occasionally between impasto effects and no impasto. Do this by clicking on the little blue star icon on the document window that represents the impasto layer. How cool is that? And should you decide that the impasto just isn't what you want at this point, go to Canvas>Clear Impasto, and it's gone for good but the painted image remains intact.



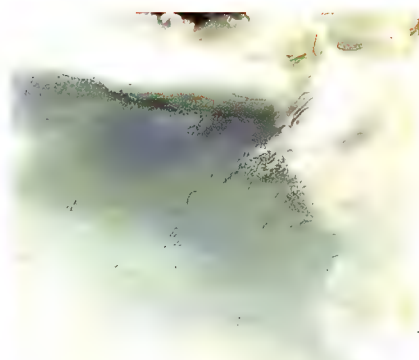
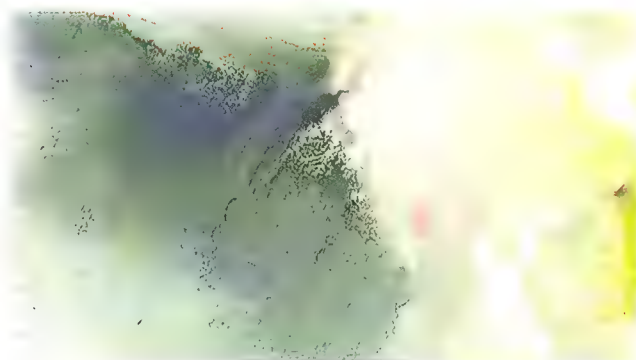
17 Where to begin?

That's up to you, but for now let's save the main images for last and go up to the background flowers we added, and then decide how to enhance them with impasto. We want to leave them colourless but with some depth, so here's a surprising choice for you – the Digital Watercolor Coarse Dry brush with Draw To set to Depth.



18 Another surprising brush choice

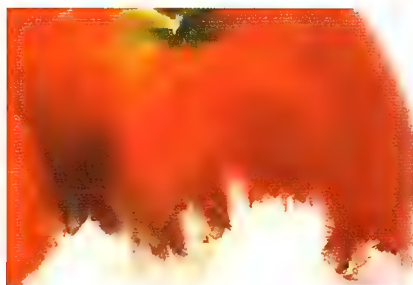
The Leaky Pen brush is so diverse and has too many uses to name, but here it is once more, adding Depth. Only texture to those same colourless flowers. We set it to a Size of 35 and a Depth of 145%, which works nicely to scatter a few indications of random texture in or near the apple blossom centres.



19 Love those Distortion brushes Many of these brushes work beautifully for adding random impasto elements to a painting. Choose Marbling Rake, Size 35 and check Negative Depth in the Brush Controls>Impasto tab. As we make random strokes throughout the lower foreground area, notice how the brush marks splash about loosely and intermingle with one another, lending a painterly, rich look to the piece.

20 Loftier heights

The Impasto Depth Loftier brush comes in handy in areas that you want, virtually, to pull forward, such as the edge of the white dish. A large brush setting gives silken soft, broad effects, but this brush is very pressure sensitive, and even at a large setting, light strokes will give you slender tendrils of lofting.



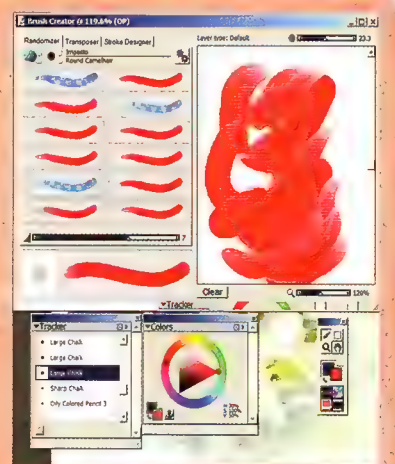
21 Sheer gouache with a touch of impasto depth Choose the Wet Gouache Round 30 brush, Size 52, Opacity 30%, and Color and Depth selected. Depth is only 4%, and we choose Pressure from the Expression drop-down menu and check the box beside it. Pick the Clone option, and you've got a wonderfully sheer application of underlying colours but with a touch of impasto depth in each directional stroke.

Create your own Impasto brush variants

I can create my own variants? No way!

Yes, way, and it's easier than you think. Select a brush not normally associated with impasto effects; like Large Chalk, then Ctrl/Cmd+B to bring up the Brush Creator. Try different settings on the Stroke Designer page, adding as much impasto depth as you like, then switch to the Transposer page and click on the gear icon to generate new variant options. Choose one and move to the Randomizer page to refine your variant further.

When you have a look that pleases, save it by clicking on the Selector menu arrow on the Brush Selector bar and choosing Save Variant. As the Save Variant dialog box pops up, name your new variant something descriptive, and it will appear in the Chalk Brush library. Finally, revert the original Large Chalk brush to its default settings by choosing it from the list, clicking the Selector menu arrow, and selecting Restore Default Variant.





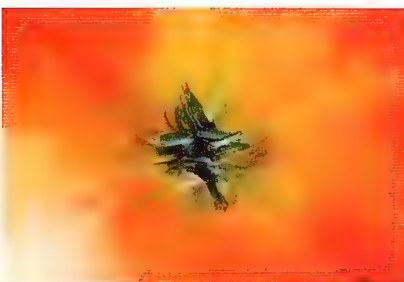
Add just a touch of oomph

So, the painting has progressed well, you're feeling good about it, and you've been saving often in either Tiff or Riff format, but it still needs something, just a little more drama and perhaps a touch of oomph! Look no further than Effects>Tonal Control>Equalize. In the screen that pops up, you'll be able to view the tonal effects as you push the Brightness slider to the left or right until the look is just right!



22 Begin adding more colour Still using the Wet Gouache Round brush but at a larger size with Clone Color not selected, start choosing colours from the Color Set, because we're now painting the apples with colour – light reds, oranges and golds on top, and darker toward the bottom. Blend these strokes with the Coarse Oily Blender set to Color and Depth, with Opacity at about 18%.

23 Interesting colour in the shadows That unexpected royal blue in the Color Set from our image will work well for livening up the shadows. Choose Soft Airbrush 20, a large size at only 1% Opacity, and select Color and Depth. Stroke the blue gently into the shadows. To blend, use the Coarse Oily Blender, but this time select Color Only in the Draw To menu.



25 Oil Pastel with depth

We'll take up where we left off with the Variable Oil Pastel 10 brush on the flowers, adding Color and Depth at 5% in long strokes. If you've lost the flower shapes anywhere along the line, remember that as long as you're working with the original image as the source, you can clone some of it back into your painting.

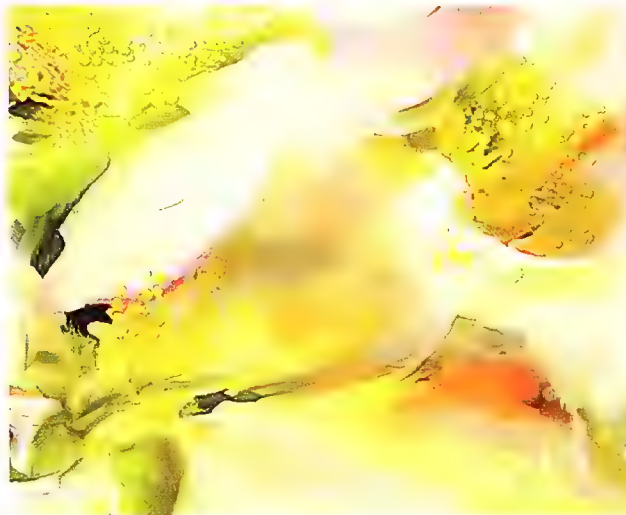


26 Establish details I want to bring more focus to the flower centres, so that's where I use the Photo Burn brush set to Color and Depth. In order to create the little pollen buds called 'anthers', I reach for the Leaky Pen again, this time with Color and even greater Depth, varying my colours from gold to pale green and also white.

24 Paint the centres The main apple's centre is an important element deserving some attention. I first brought it out with the Wet Oils Cloner, small brush, 100% Opacity set to Color and Depth, and added more detail with a small Impasto Round Camel brush, finishing up with a couple of strokes with the F-X Glow brush, tiny brush, colour white and Strength 22%.

27 An Impasto variant you'll want to save

I call this variant Cat's Smooth Round. It works great for adding velvety impasto paint to areas such as these petals. Begin with Wet Gouache Round 10 and change Feature to 1; select Color and Depth, and set Depth to 7%. Expression is Pressure from the drop-down menu, and check the box beside it. Raise Smoothing to 200%.



28 When it's almost finished, walk away

You'll be a better painter if you don't finish paintings in one sitting. Make a copy to desaturate, check that your shadow and light are in fair proportion, then close it till tomorrow. When you see your painting again, you will view it with new eyes and know if it's finished – or at least what it needs in order to be finished.



How to paint... *Light*

Create dynamic effects and illuminate painting subjects using a wide range of lighting techniques for eye-catching results. Kelley Harris demonstrates

Lighting is one of the first things to make an impact when viewing a painting. It can set the tone, mood, temperature, setting and intensity of the environment. Master painters spanning many art movements used light as a means of expression that left long-lasting impressions on their work.

The Mannerism period of art has many strong examples of using light to give form a definitive shape and style. The Italian Renaissance and Baroque movements are also widely recognised, with many works showing the powerful use of light in painting. Caravaggio used strong contrasts, and

John Singer Sargent combined several techniques shown in this Art Study for many of his oil portraits.

Light can be a powerful way to suggest form – allowing solid shapes to be painted without a high amount of detail in places of shadow. Painter's Surface Lighting adjustment options and Hard Light compositing mode are valuable in adjusting the tones in your paintings.

We will discuss lighting techniques such as chiaroscuro – dynamic light and shadow. Soft and hard lighting is also explained, enabling the viewer to understand the varying intensities of light and the effect it has on the colour variation of our paintings.

A more specific lighting technique, catchlights, is shown on several reflective surfaces – their shape painted to illustrate reflections. Importantly, coloured light is also covered, with examples to differentiate between how colour is seen under light and how it plays with the colour of our painting's surface.

When executed correctly, the many different techniques for lighting can be of great value to painting a realistic image. Light can help us further understand shapes and how their colour is directly affected, how it wraps around our subjects and helps illuminate texture on surfaces.



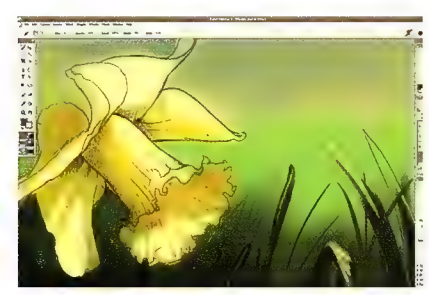
Hard light

If there was a word to describe this lighting technique, it would have to be 'assertive'. When using this style, a confident stroke approach coupled with various layer modes can make your subject beautifully illuminated. We show how to use thicker opacities and harder edges to illustrate the impact of light on the flower surface. We also show how texture is suggested by the use of hard light and glare upon stem and leaf surfaces.

"If there was a word to describe this lighting technique, it would have to be 'assertive'"



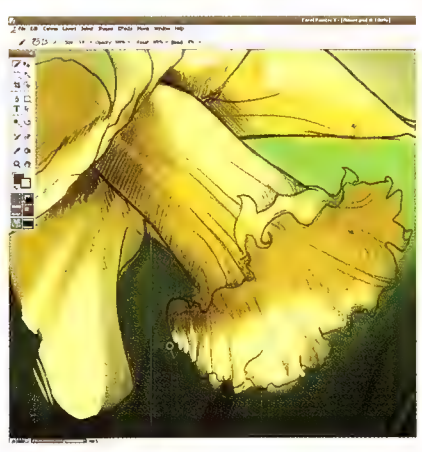
Art study
How to paint light



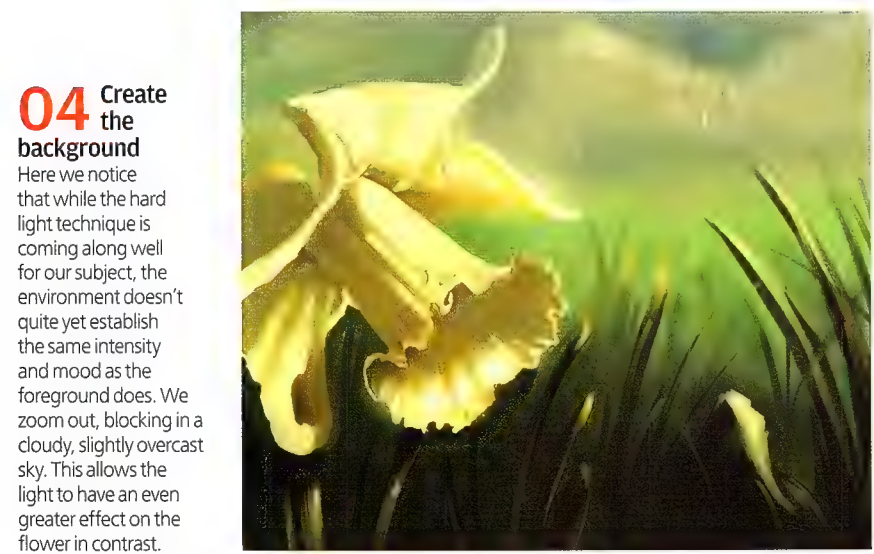
01 Block in with saturated colours
Here we use a Soft Airbrush with a low opacity to block in the colours for hard light. Do not be afraid to saturate your colours early in your painting stage to help the lights, when applied, to stand out on your painting subject.



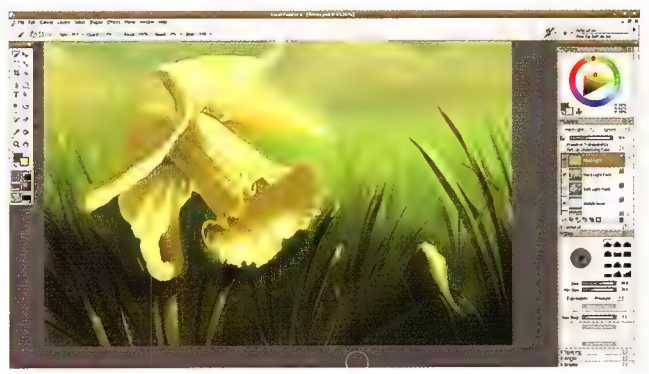
02 Brush in shadow The Flat Oil variant combined with the Fine Tip Soft Airbrush variants allows easy and quick blocking in of thicker colour to suggest shadow. It's not necessary to reduce the opacity. Allow it to be as dark as possible to contrast with the brightest light in your painting.



03 High opacity for light Using a hard brush with a high opacity, we quickly block in our light source on top of the colour coat. Strong strokes are accompanied by places where we painted deeper shadow colours. The tips of the petals in the folds will reflect the most solid light. Keep these areas simple; using too many shades will muddy up the light effect.



04 Create the background
Here we notice that while the hard light technique is coming along well for our subject, the environment doesn't quite yet establish the same intensity and mood as the foreground does. We zoom out, blocking in a cloudy, slightly overcast sky. This allows the light to have an even greater effect on the flower in contrast.



05 Hard Light composite mode Have fun with the lighting to top off the painting. The blades of grass and flowers have strong light cast on them. They will affect how shadows are cast along them. Creating a new layer, we finally add the last important lighting touches by changing the layer mode to Hard Light. With a yellow colour, use a Soft Airbrush to paint in streaks of light. Keep a general direction, and erase softly if needed to increase the shadow cast on the objects.

Art study | How to paint light

Coloured light

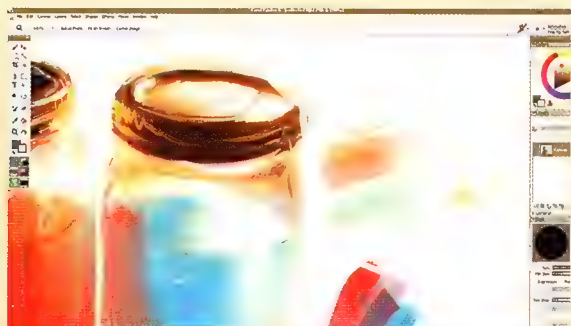
When combining colours on a palette, you will notice that things generally begin to get muddy when more colours are added to the surface. The colour will darken, turning a murky brown. Adding more colours only makes the shade darker. However, these rules do not apply when it comes to light. When combined, coloured light can provide some surprising results. The techniques explained in this guide can also be seen below in our image.

A prism is a good example of how light can be reflected and the colours it casts. The strongest area of light, with the most combined colours, will show white on the surface it's reflected on.

The surface also has a strong effect on how coloured light blends. You can find cool complementary colours reflected onto a warm surface of skin, environment or clothing. A hard reflective surface will show stronger, more focused lighting effects and colours.



01 Surrounding light When viewing the coloured light nearest the jars, they combine to form hues typical when combining colours in paint. However, as the surrounding light combines with those in addition, the light is suffused and brightened around the softened edges.



02 Pure white As can be seen on the surface of the blue jar, the light reflecting from it does not contain a hint of the diluted acrylic colour within the jar. The surrounding coloured lights blend to form pure white on top.



Rim light

When a strong light source is placed behind a subject, it creates a specific glow around the rim of its surface. When we build lighting around the contour of the leaf, the colour used is a combination of the lighting source and the colour of the object being illuminated. The point of the object furthest away from the light, or obscured by other objects, will have little or almost no rim light. This technique could also suggest various surface textures.



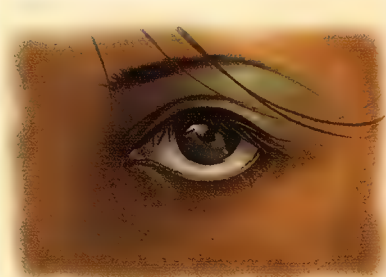
Chiaroscuro

This is an easily identifiable technique to create dynamic contrast. It's widely used and can vary between subtle and strong. Use deep shadow and midtones to suggest form and to help bring strong lighting to



Catchlights and reflections

Catchlights are very simple in their purpose and appearance – they draw attention, as shown below in the eye of the subject. A catchlight could give a hint to your light source, specifically in the shape and intensity of the light painted onto the surface. In our image we have softer lighting that bends around the curve of the eye shadowed by the lid. The whitest light reflects a general shape, possibly a central bright light source or an open, outside location.



"Catchlights have a simple purpose – they draw attention"

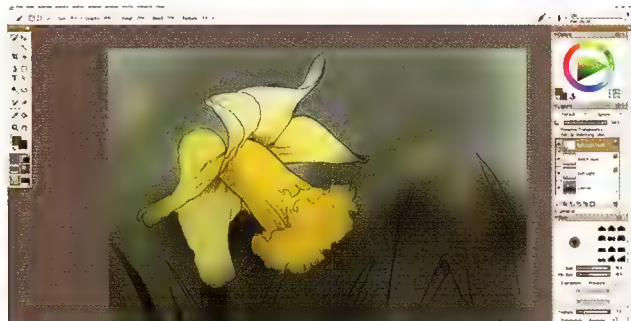
a painting. In our image, warm saturated browns and reds help illuminate trees in the background. Black is used, but sparingly to prevent flattening. For a cooler environment, use desaturated colour in darks and lights.

Soft light

Edges are the primary focus to achieve a soft lighting effect when painting our subject. Soft light has a more general direction and gently wraps around the subject in a subtle manner. Usually when a subject is painted within a light source that is of immense size and is closer to the object, it takes on a softer appearance. Our flower is illustrated this time using soft light in a natural environment. Bearing in mind the importance of colour, we will discuss how to achieve this effect using various brushes, opacities and stroke styles to make our flower have a soft radiance.



"Edges are the primary focus for a soft lighting effect"



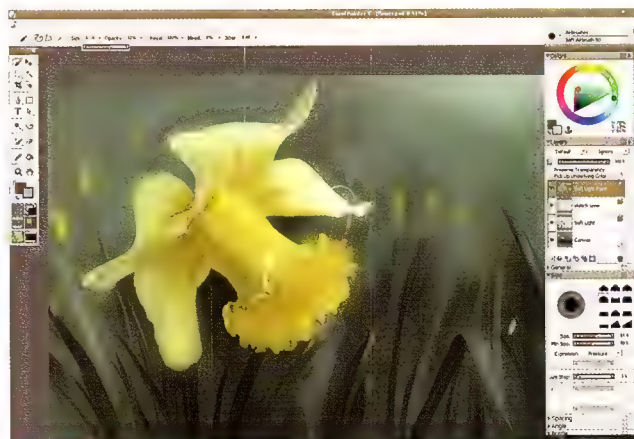
01 Block in general colour For blocking in the foundation colours of the flower, this time we use a Soft Airbrush variant. It allows the painting to acquire a softer appeal from the beginning. This will reduce time spent blending your brushstrokes.

02 Lay down soft strokes

Low opacities are useful when selecting brushes to place lighting on the surface of our flower. The Flat Oil variant is used in light and sparing ways to soften the transition between yellows. A desaturated colour is applied to the lighter areas of the petals.



03 Subtle shading In places where you might find your strokes a bit too hard on the surface, Glazing brushes are great for softening them up. You can also use Blending brushes to create contours and curves along the surface. A darker, desaturated green is brushed on the underside of the petal to reflect light off the stems beneath.



04 Round it out To give our image a complete soft lighting effect, we've come back to where we started with the Soft Airbrush variant. With a very low opacity setting and light airy strokes, an ambient look can be given to the points of the flower with the strongest exposure to light.



Pressure control

Remember to control the amount of pressure that is used when trying to achieve a soft light effect in your painting. You can adjust the flow of your brush, opacity or pen pressure settings if you use a stylus. This will help you blend light softly around important edges of your subject.



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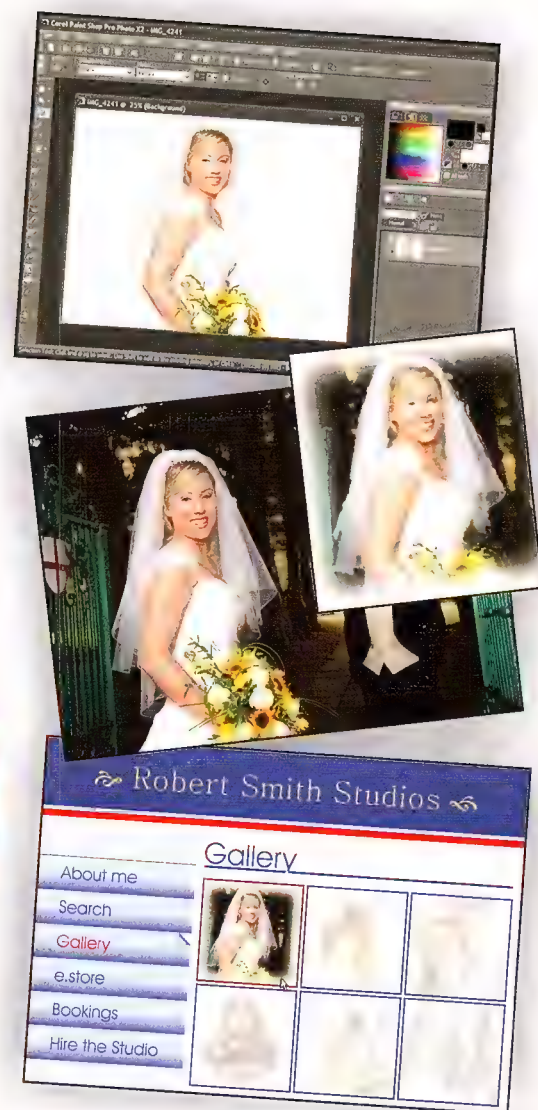
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 Artist
Anne Pogoda

 Time needed
20 hours

 Skill level
Advanced

 On the CD
Start file

Underwater scenes have been quite popular ever since Disney got its hands on *The Little Mermaid*. The animated movie made Ariel one of the most iconic images that come to people's minds when they think about a mermaid.

So it doesn't surprise us that since then many artists have made their mark with a version of the red-haired, green-tailed princess. However, a lot of artists have tried to show the opposite view, namely that these fictional sea creatures wouldn't necessarily be as cute and friendly as Ariel was portrayed by Disney, and so they've painted little ugly monsters with sharp teeth and dark eyes instead.

Legends say that mermaids appear in human form from the waist up, and have the body of a fish from the waist down. But which fish will you go for? Many mermaids were traditionally shown with a regular greeny-grey tail – something between a dolphin and a trout in shape. But as the saying goes, there are plenty more fish in the sea, and you can use them as inspiration for creating your own version of what a mermaid should look like. Researching them will help you to paint not only your mermaid, but the real, living fish that surround her.

Underwater scenes are much more than just a pretty mermaid. In a healthy underwater ecosystem there are a lot of colourful elements such as corals and algae that should be illustrated. There's a massive selection of fish, mammals, reptiles, crustaceans and more that can be found underwater, and they all have fascinating visual characteristics.

In this tutorial we want to help you explore the fascinating and varied underwater world, and show you how to create a wonderful fantasy mermaid and some tropical fish.

We will show you which brushes are best for sketching the fish and painting the scales on top, and which colours can create a warm, tropical, underwater feeling – while others will give you a dark and moody scene. We'll also demonstrate how to paint with light, and what this means for the focal points of the painting.

Create an underwater scene

Learn how to paint a wonderful underwater scene with a mermaid and a swarm of tropical fish!

Learn how to paint fish

Real fish will inspire your fantasy character



Realism versus fantasy

Don't worry about being slavishly realistic in your first underwater scene. Some kinds of fish are downright ugly, while some of the prettier kinds live in shoals and ecosystems so vast it would be impossible to paint everything that's in there. Instead, choose a couple of favourites to experiment with – tropical fish are colourful and varied.



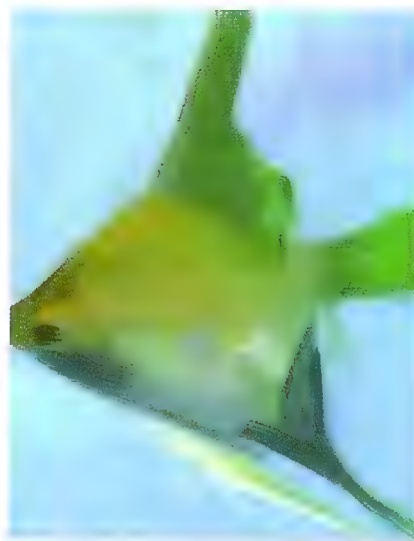
01 Outlines for yellow fish We will use three different techniques for each fish, so that you'll be able to choose the one you like best for your own work in the future. Here we use the Acrylics Bristle to make outlines first, into which we then paint with a yellowish colour.



02 Add more volume After we have blocked in the darker colours such as deeper yellow and greenish tones on top, we add some brighter tones to define the highlights of the fish. This is done with the Acrylics Bristle, which we set to a rather large size that allows us to drag the brush over the fish comfortably.



03 Painting the scales Now we duplicate the fish layer so that we don't affect it once we experiment with the scales. Still using the Acrylics Bristle set to a pretty small size, we paint in dark strokes for the scales and bright dots for the scurfs (the overlapping parts of the scaly skin which curl up and catch the light).



04 The blob technique

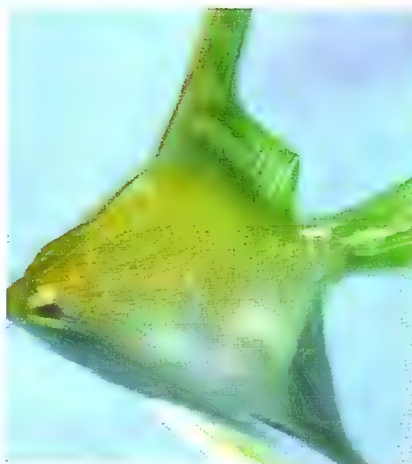
The green fish is based on a 'blob' technique, which means that we will do colour blocking with the Acrylics Bristle without using outlines. We start with the darker tones and then simply dab highlights on top.



05 Use a RealBristle to create texture Now we use the Real Tapered Bristle from the RealBristle brush set to merge the colours. First we set its Size to around 100px; afterwards we will create the small white detail strokes with a Size around 10px.

06 Paint the scurfs

Now we duplicate the green fish layer and jump back to the Acrylic Bristle from the Acrylics. We will now paint many little white highlights and strokes on top for the scurfs, or looser parts of the fish's skin, and push them gently back with the Eraser when they become too bright.



07 Outlines that aren't outlines

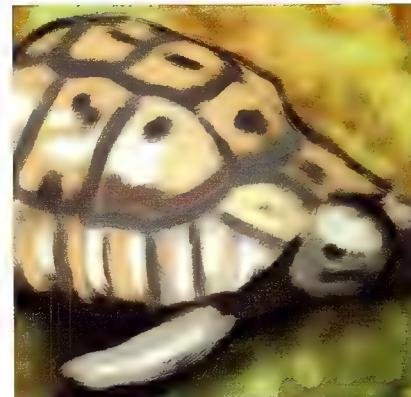
The white fish will show some pretty bright shimmering effects, so we start with a dark colour blocking then add a broad bright area on top of it. We then sketch the dark outlines which will later become part of the colourful scurfs.





08 A lot of shimmer We now jump back to the Real Tapered Bristle and merge the colours as we've done with the green fish. We also use small brushstrokes to create initial highlights and accents.

09 Bright outlines set accent Now we duplicate the fish layer again and use the Acrylics Bristle to paint highlights on top. The highlights have the most intensity where the light is supposed to be the strongest. A bright outline also sets a nice accent.



10 The turtle The turtle is a little more complicated, so we start with outlines first that we can draw with a 2B Pencil. Then we jump back to the Acrylics Bristle and paint some basic shapes in. For the turtle the light comes from the top, so this is where the highlights go.



11 Be creative Now we can use a small RealBristle brush or a small Acrylics brush in order to define every detail even more. Let's be creative with the turtle. It doesn't have to look like a real sea turtle, because this is a fantasy image.

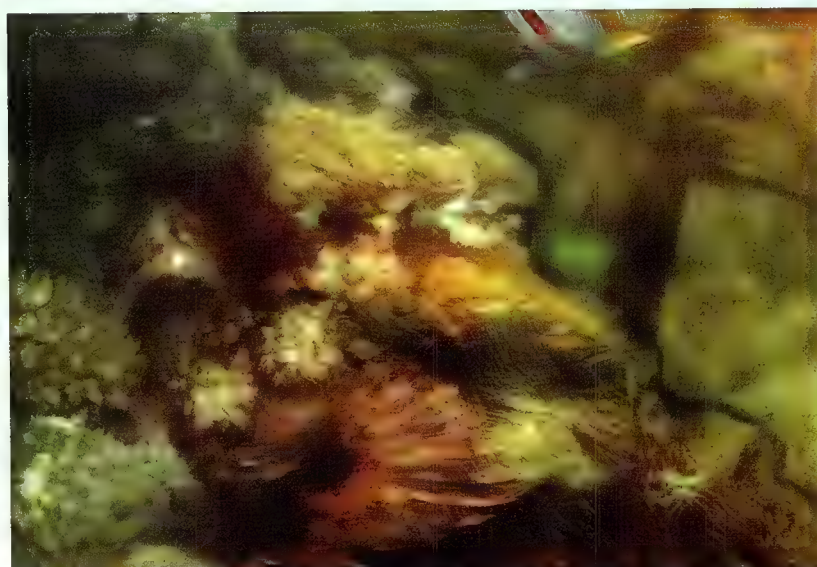
12 Add detail For the final touch-ups on the turtle, we duplicate the turtle layer and add a lot of highlights with the Acrylics Bristle. We also paint many little bright strokes and dots on the skin to suggest its shape.



Creating coral

Learn how to produce wonderful coral effects easily

Many people feel at a loss when faced with painting coral and other things that grow underwater. Coral isn't something we see too often, since it's part of a world we don't live in, but we can observe its basic shape and structure. Pick a Bristle brush and paint treelike shapes that look like coral when seen from a distance. We can treat them like colourful rocks which have fuzzy extensions here and there that are enhanced with bright little dots to make them shine and seem organic. Once the basic shape is applied with a darker colour, many little bright strokes can add a lot of detail to that shape. To give the dots and strands some texture, fuzzy brushes like the FX Furry brush work best. Airbrushes can then be used for highlights, which are supposed to differ a bit from the overall form to suggest that some tiny creatures are floating in the water.



Designing a mermaid

To paint a good mermaid that differs from the red-haired Disney standard, look at different kinds of fish. Lionfish and Japanese fighting fish can be very helpful. They offer great inspiration for how a tail could be designed, and show that it doesn't always have to be in a greenish or greyish colour - which makes it look quite boring. Look at bioluminescent creatures such as jellyfish too.

Create your composition

Now you can paint fish, try a fantasy underwater scene



Find inspiration for the fish

To find good inspiration for the fish it's useful to search using keywords such as 'tropical' or 'exotic fish'. This way it's much easier to find colourful, interesting examples of all kinds of fish which aren't ordinary goldfish or clownfish.



13 A sketch for the mermaid The general composition starts with a sketch that you can find on the disc. To make a sketch for the general composition, a 2B Pencil works best. We experimented with sizes between 15 and 5px to find the one that was right for this piece.



14 Colour blocking When we've made or opened the sketch, we can start colour blocking with our favourite brush. We've learned how to paint fish – now we need to design the environment that they live in. Start working up the fish as shown in the previous steps.



15 The mermaid's tail The mermaid has a lionfish tail, which means we will need a lot of orange-red tones with white and strong black for the contrast. The tail itself can be thought of as the shape of a worm or snake that crawls above the ground, and so the stripes flow around it.



16 A luminous fan The fan tail is also inspired by the lionfish and spreads broadly; it shows a luminous reaction to light and to its surrounding colours. We can use the Acrylics Bristle to paint the highlighted strands on top.



Coral and algae

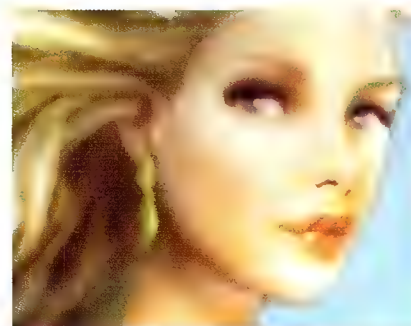
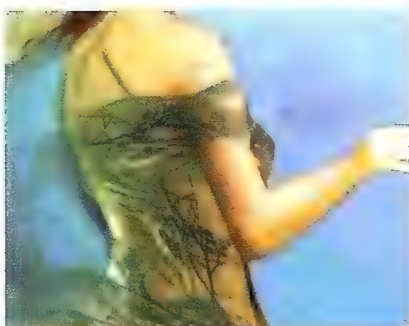
Coral and algae can grow on almost any solid structure in the water. There could be some left-over ancient ruins, or something that got wrecked in the sea. This doesn't always have to be a ship. Alternative interesting structures could be aeroplanes or other vehicles that are overgrown with algae and coral.



17 The mermaid's top The mermaid is supposed to wear a top made of sea grass. We apply the highlight colours with an Airbrush this time to get a smooth skin effect. The Fine Tip Soft Air should work well for this job.



18 Give the tail more detail To get good results for the tail, we pick the Real Tapered Round again to merge all the fins with a dark brownish colour. The white stripes also need some darkening, so we take the dark brown for the lower side of the tail and gently stroke some paint over them here and there, to make them merge better with the tail.



19 Give the top more shape The top of the mermaid is a combination of many little blue strokes with the Acrylics Bristle and the Fine Tip Soft Air 50 from the Airbrushes. For the highlights we use a hard-edged brush and gently paint many little white dots to create detail.

20 Finalise the tail The tail needs to be darkened, and the Acrylics are a good choice for this. Use the Airbrush afterwards at around 5% Opacity and at around 300px in Size to add some blue tones to the fins. Sharing background colours will make the mermaid integrate effectively with her environment.

21 The face The face for this painting is quite simple because it plays no major role. So all we do now is pick a Fine Airbrush and work over some detail a little more. The eyes, for instance, need some dark eyeliner and the lips look nice with some white highlights on top.

Painting underwater effects

To show that a scene is underwater, several easy effects can be used

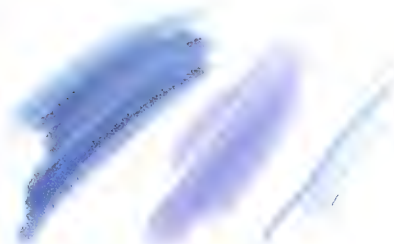
When painting underwater scenes it's very important to not get lost. Underwater worlds can be highly colourful because there are a lot of interesting things going on in the scenery, with all kinds of fish and floral elements.

Therefore, we can cheat a lot and spare ourselves some work by utilising certain brushes, colours and light effects. Adding the overall colour of the water with a 300px 5% Opacity Airbrush, for instance, is an easy way to make the elements

Going into detail

Brushes for the detail work

This selection shows two brushes which are a bit more special when we talk about underwater scenes. The Real Fan Short from the RealBristle Brushes palette is a pretty fine brush that can be used to add fins to mermaid tails or add little accents to the scales of the fish. The Fine Tip Soft Air from the Airbrushes palette was used to blend the mermaid's skin. It's not a good idea to use this one for the fish, because it will make them seem too blurred and look like plastic. The Airbrushes also do a perfect job of creating blurry or highlighted water effects. Use these sparingly in the background so that you don't blur details.



Acrylics Bristle

Real Tapered Bristle

2B Pencil



Real Fan Short

Fine Tip Soft Air

Painting shapes

Brushes for basic shapes and sketches

Here we have the first selection of brushes. It shows the Acrylics Bristle from the Acrylics palette, the Real Tapered Bristle from the RealBristle Brushes and the 2B Pencil from the Pencils collection. All three are very useful when used in combination. With the Pencil, things can be easily sketched out, and fine elements like the mermaid's dark blue seaweed top can be accentuated with lovely thin outlines and highlights. The Real Tapered Bristle blends well.

Using light effectively

Painting with light is a good way to lead the viewer's eye

This example shows how darkening certain areas can draw the eye of the viewer from one point to another, and so help to focus the eye. It's called painting with light. When the coral effects in the foreground are darkened, it will draw the eye further into the image. Creating more contrast around the mermaid and fish also helps the viewer to find important elements quickly. The turtle is at a high contrast here to make it a point of interest. Painting some soft white dots on top of everything on a new layer and pushing them back with the Eraser wherever they are too bright, also helps to create the effect of moving water being hit by light. For this composition, yellow areas shouldn't be in places that aren't of any interest, because they draw the eye too much and so will quickly drag the viewer's attention away from what is really important.



BRUSH CONTROLS

Color Expression

Use Color Expression to enhance the painterly quality of your image

Take time to experiment

As with any new tool, it's a good idea to play around with it for a bit. Several of the Color Expression settings can have results that look similar, so your personal preference will probably depend on how you draw. If you tend to rely on pressure for line variation, you'll probably like the Pressure option, whereas if you vary the speed of your strokes a lot, Velocity might be better for you.

Color Expression is an awesome tool for enhancing the painterly quality of digital artwork. It's a speedy way of adding colour variation to a painting, and it reduces the amount of blending you have to do in order to achieve the more naturalistic effects of a dirty brush. Therefore, this is an option that works best with a more painterly style of art that's specifically trying to avoid looking as though it came from a computer.

Every brush can be enhanced with this option. It can be found in the menu under Window > Brush Controls > Show Color Expression. Alternatively, it's also an option within the Brush Creator window.

However, this is one of those tools that you really need a stylus in order to use effectively, because the controller is continuously responding to things such as the amount of pressure you use or the angle that you tilt your stylus at. Some of the options aren't going to work at all unless you have the Wacom Intuos Airbrush, or one of the company's specialised Art Pens.



SPEEDY VELOCITY

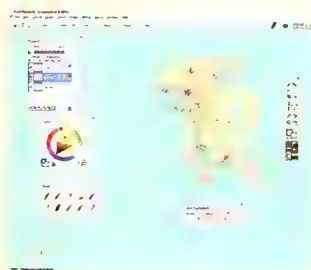
Here Velocity was used as the main controller. One way to get the full range out of this one is to really scribble when you're drawing. This results in some nice marks in areas that it would be very tempting to simply fill with a flat tonal gradient.

BEAUTY IN SUBTLETY

This is where the Color Expression tools really shine, although it might not be immediately obvious. A combination of Pressure and Tilt made painting small variations in the skin colour easy, thereby avoiding the problem of having it look like plastic.

Underpainting

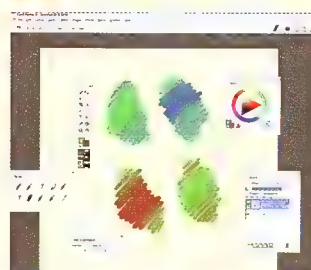
Use pressure to tint your drawing



Using the Pressure controller, set the main colour the same as your background, and then set whatever colour you want to tint the artwork with as your additional colour. What's nice about this is that when you apply new colour you'll be using delicate, light strokes, but the harder you press the more it blends with the canvas. This enables you to have a great deal of control, which is important if you're working on something that needs to appear translucent and you therefore really want to avoid over-painting.

Quick colour theory

Something to remember when mixing



If you have two colours that are analogous, for example blue and green, depending upon the tool you've selected you'll be using a range of greenish blues. But if you have complementary colours such as red and green, you will be using greenish red – also known as brown. When complementary colours mix, the result is a neutral shade. This can work to your advantage, as long as you do it on purpose. Also, notice the tick box next to the Controller drop-down menu. Clicking on this determines which one is being used as the primary colour and which is secondary.

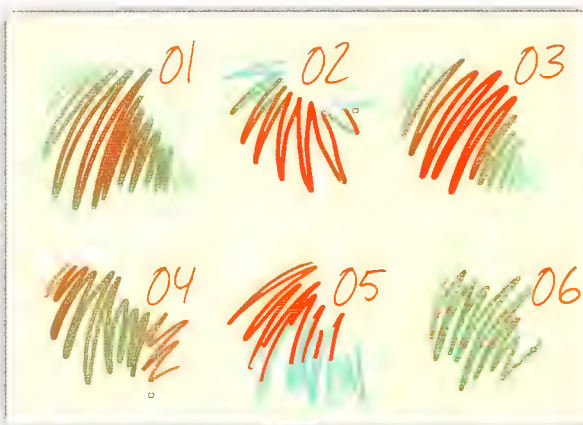
COREL painter PRIMER

SMOOTH PRESSURE

The Pressure tool is good for times when you want smooth transitions and surfaces. The mix it uses favours the main colour, and is one of the less dramatic controls.

Color Variability settings

The following six settings allow you to vary the ways in which your brushes apply colour



01: Velocity

The colour changes in relation to the speed of the stylus. It's best used for fun and dramatic strokes, and is suited to a bold drawing style with lots of swooping.

02: Direction

This controller determines colour by the direction your brush stroke takes. An easy way to see this is to draw a star or compass rose.

03: Pressure

The colour is determined by how hard you press with the stylus. It works in a very similar way to opacity, but instead of the main colour getting fainter, your additional colour is added.

04: Wheel

This option is designed to be used with the Wheel setting on the Wacom Airbrush. If you have one, try this setting out! However, if you're using a typical stylus it won't do anything.

05: Tilt

Here the colour is determined by the angle that the stylus is held. This is another subtle one where you'll mostly be working with a blend of your two colours.

06: Bearing

The colour with this one is determined by the way the stylus points. It's similar to Direction, but if you turn your stylus in circles you can see the difference clearly.

USE SOURCE FOR TEXTURE

The dappled appearance that the Source controller can create is great for adding texture to things such as asphalt or other surfaces with a little bit of natural variation and texture to them.

General	<input checked="" type="checkbox"/>
Size	<input checked="" type="checkbox"/>
Spacing	<input checked="" type="checkbox"/>
Angle	<input checked="" type="checkbox"/>
Bristle	<input checked="" type="checkbox"/>
Well	<input checked="" type="checkbox"/>
Rake	<input checked="" type="checkbox"/>
Random	<input checked="" type="checkbox"/>
Mouse	<input checked="" type="checkbox"/>
Cloning	<input checked="" type="checkbox"/>
Impasto	<input checked="" type="checkbox"/>
Image Hose	<input checked="" type="checkbox"/>
Airbrush	<input checked="" type="checkbox"/>
Water	<input checked="" type="checkbox"/>
Liquid Ink	<input checked="" type="checkbox"/>
Digital Watercolor	<input checked="" type="checkbox"/>
Artists' Oils	<input checked="" type="checkbox"/>
Color Variability	<input checked="" type="checkbox"/>
Color Expression	<input checked="" type="checkbox"/>
Controller:	None
Direction:	0°
RealBristle	<input checked="" type="checkbox"/>

Colour muddying

A warning to prevent frustration!

Having Color Expression turned on can make some things more difficult - and one of them is getting extremes in colour. Very light lights and dark darks just aren't going to happen when your main colour is almost black and your additional colour is almost white. You'll end up with a grey somewhere in between, although exactly where depends on which tool you are using. One way that you can get around this problem is to choose two colours that are very close in value but different in hue.

Direction

This tool deserves a bit more of a mention

The Direction tool is best used in situations where you want to create some sort of pattern - either of light and shadow or some sort of weave. There are also situations where you might be naturally inclined to switch stroke direction, for example in cross hatching. With this controller you can use two colours simultaneously to create the weave or whatnot, without having to switch back and forth, and therefore save time. Notice the slider that's underneath the selector bar, which will change the colour orientation.



The simple guide to... **imprimatura**

Colour surfaces with the lightest of blushes using this traditional priming method

Perhaps imprimatura adheres to the same idea upheld by cosmetic companies – that skin looks better with a gentle glow, lustrous sheen or even blush. Okay, that's a bit of a stretch, but white paper, as well as being perfect, clean and intimidating can give a false reading of shadow tones. It bleaches them and absorbs colour. This absorption is the reason for the tradition of staining supports with coloured grounds.

Imprimatura, as the name suggests, effectively primes the surface with colour, usually

registering in the middle of the range of tonal values you're using. Since it's used as the colour base below the underpainting layer, it can often pay dividends to make it the complementary colour of the dominant tone in your final image.

Consider the tradition of underpainting green tones beneath pink flesh. It provides a tonal base on which you can allow your image to grow.

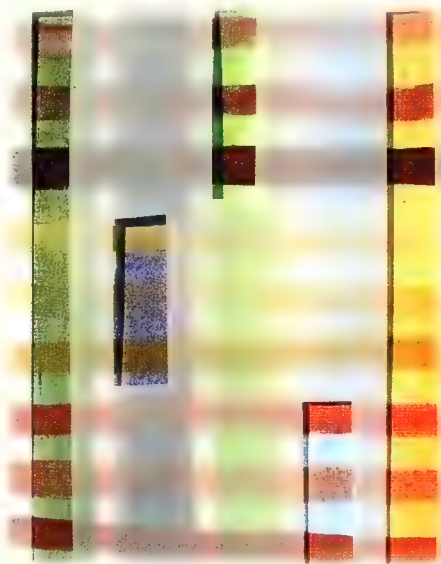
Imprimatura originated in Italy, and although some traditional grounds are opaque, the one used here is transparent and must be rendered with a light touch. Its thinness and fragility

makes it versatile and yet it can provide a layer of protection especially if layered with glue, varnish or shellac. Ensure that you don't mix oil-based and water-based materials, except when applying an acrylic imprimatura beneath oil paint, which works very well. To achieve transparency, a mixture of very thin paint must be applied with a thick soft brush or lint-free rag and wiped over with a clean cloth before it dries. Initial sketches will be lost after this, so either draw on top of the imprimatura or redraw your sketch with permanent ink before priming.

Coats of glazing colour

The amazing technicolour glaze coats

The vertical streaks underlying this patchwork are the imprimatura. The raw sienna, cobalt blue, sap green, purple and olive green are mostly cold tones. On top of these are three warm glazes: red brown, yellow ochre and orange – made up of a mixture of yellow ochre and cadmium red dark divided into thin, thick and opaque variations. The intensity and depth of the dark glazes reflect the consistency of the pigment and transparency of the thin glaze that's loaded with diluting solution. Identify the effect you wish to achieve. Do you want it to shimmer against or sync with the colours of the imprimatura? Remember colour theory and the clash between complementary partners of primary and secondary colours. The couples are primary blue/secondary orange, primary red/secondary green and primary yellow/secondary purple. These harmonious couples merge and usually form earthy neutrals.



What you need

Make sure you equip yourself from the ground up

Prepare your materials in advance! The instant nature of the application of this ground means you must have everything at hand. You need a stylus, permanent ink, a pencil, paint solvent, water and a soft lint-free rag for a start, before brushes, supports and paint.



The right support system

These three different supports feature examples of complementary imprimatura and glazes. The orange version is textural acrylic board, the red brown is Bristol board and the yellow ochre is mounting board. This last support has the greatest ability to absorb the colour as a flat stain evenly; the other two produce more varied, uneven effects.



The perfect paints

Oils provide lustrous, dense and saturated colour, perfectly suited to this task. Use earth colours such as those used by the Old Masters for hundreds of years: raw sienna, raw umber, olive green, Venetian red and burnt sienna. Warm reddish browns are exceptionally good for landscapes.



The best brushes

Start the process of laying down your diluted solution of imprimatura with a decorator's brush or a Japanese soft wide brush with a flat end. Wipe with the rag while still damp, and when it's dry use the various small, soft brushes illustrated for flat tones, blending or details.

Imprimatura foundation colours

What could be better for a ground than earth colours?

Your foundation colour or ground can be any colour, but to be on the safe side (as recommended by centuries of expertise), earth tones are preferable. The yellow ochre, raw sienna, raw umber and olive green shown here are traditionally the most successful grounds to choose. But never be afraid to experiment – a touch of raw unexpected imprimatura peeking out in a happily accidental way can add warmth and life. Look at the sap green, cobalt blue,

cadmium red dark and magenta seen here. These bright or very dark pigments are obviously far less intense when you dilute them to create grounds. The mix is essentially one part paint to three or four parts liquid. Plan well in advance by deciding on the brightest, lightest hue in your image and mixing an imprimatura colour to complement or correspond with it. Take time to experiment with different grounds and glazes.



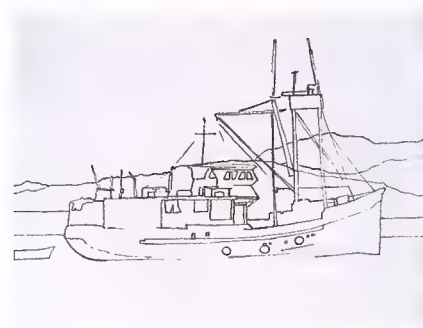
Primed for perfection

Graduate your approach to imprimatura

So now we are ready to put theory into practice. Based on the investigations so far, we have chosen a yellow ochre imprimatura and then put a midtone glaze over the top of blues and purples. This complementary clash should enliven and enrich the atmosphere of the cool, watery image that we are using. We're also keen to try using the warmth of the imprimatura to our advantage on the rusty hull of the boat.

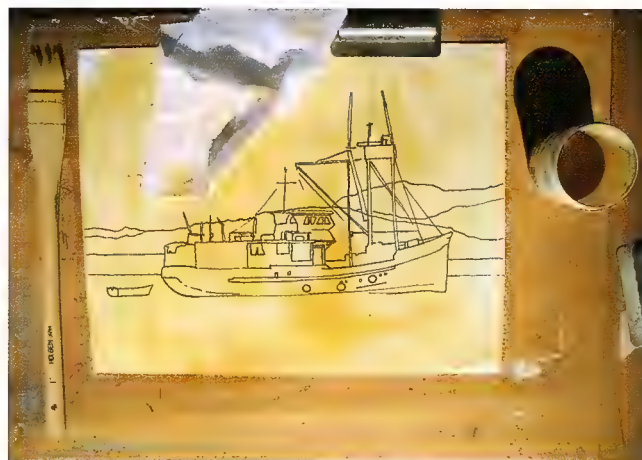


01 Scale up your image Divide your photograph or source image with a grid. Transfer the contents of each square into an expanded grid of the same ratio. For example, this was a seven by six square grid scaled up to twice the size of the original photo. Use a delicate H pencil to sketch, or use the image supplied on the disc.

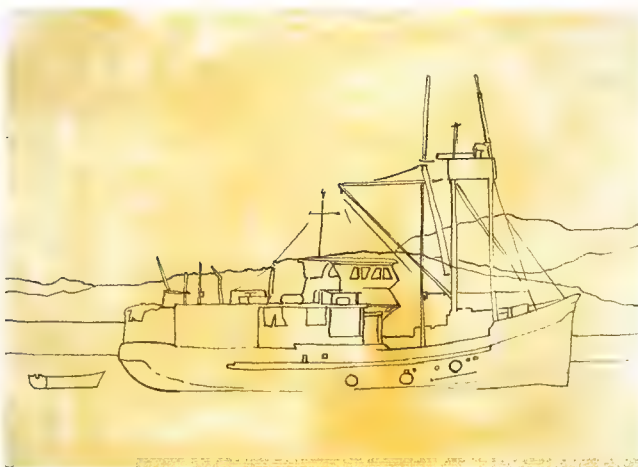


02 The permanent version Imprimatura, because of its watery character, is likely to wash away your initial sketch, so ensure it remains intact by retracing it with permanent ink. Do test it first, just to make sure – some pen fine liners wash away more easily than you might think.

03 Preparing the ground Prepare your imprimatura mixture. Try one part paint to four or five parts liquid. Ensure your mixing is thorough, to reduce the likelihood of small lumps of paint ruining the integrity of the pure surface.



04 Rub it in Have your lint-free rag at hand if your image starts to look unevenly stained. We were happy with the evenness at this stage, so left it stained as it was. You risk disturbing the ink layer if you rub too vigorously, as the imprimatura seems to remoisten it.



05 Prepare your approach The finished layer of imprimatura should look evenly stained; this is why we use an even surface support like mounting board. However, some areas absorbed more ground than others. This was because the support was not primed with gesso, which, even in cases of very careful application, can leave unwanted residue behind.



06 Complementary midtone glazes Look carefully at your source image. Analyse the mid and darkest tones by half-closing your eyes. This trick can help to blur tones and thereby make underlying colour more obvious. Render them in complementary purple glazes, a mixture of dark cadmium red and cobalt blue.



07 Main body glazes Now analyse areas containing the major bodies of colour. Blue glazes for sky and water are the same but have been applied with different mark-making techniques – marks that follow the forms of the elements. The blue glaze is cobalt blue and the white is zinc mixing white, which has a greater subtlety and transparency.

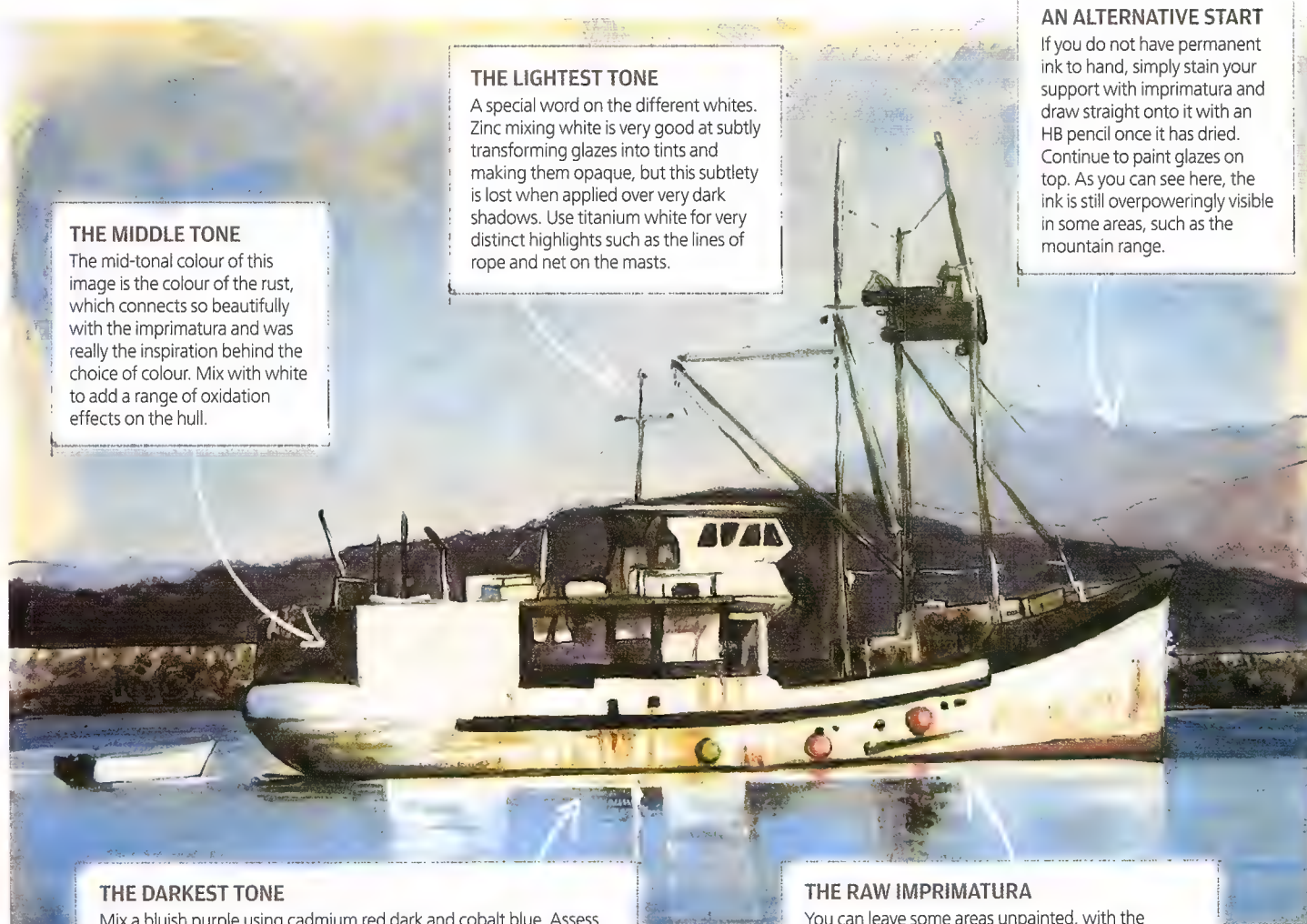


08 The real depths Time to give your image a new sense of depth, in both senses of the word. Your first job is to deepen the shadows with a sensitively handled mixture of cobalt blue, cadmium red dark and raw umber. This will help reinforce the deep shadows. Second, to give the image some spatial depth combine zinc mixing white with cobalt blue to push back the clouds and bring out the sea's aerial perspective.

09 The broad range of midtones Now pay attention to the main areas of block colour: the sky, sea and ship. Boldly mix cobalt blue and titanium mixing white to create a smokier sky and try to obliterate as much imprimatura as possible. Sweep the same mixture across the sea at opportune moments to accent the reflections. Finally, apply confident strokes of zinc white to the cleaner parts of the boat.

10 Highlights and finishing touches Finally, a chance to rework any areas you are unhappy with; time to tweak and polish your picture. Up until this point we used a flat angled brush, but now we're using a very fine liner brush to render the complicated mast paraphernalia and the rust on the hull. Lastly, we concentrate on the reflections with our trusty flat angled brush.

From imprimatura to pictura Crucial stages revisited from start to finish



THE MIDDLE TONE

The mid-tonal colour of this image is the colour of the rust, which connects so beautifully with the imprimatura and was really the inspiration behind the choice of colour. Mix with white to add a range of oxidation effects on the hull.

THE LIGHTEST TONE

A special word on the different whites. Zinc mixing white is very good at subtly transforming glazes into tints and making them opaque, but this subtlety is lost when applied over very dark shadows. Use titanium white for the very distinct highlights such as the lines of rope and net on the masts.

AN ALTERNATIVE START

If you do not have permanent ink to hand, simply stain your support with imprimatura and draw straight onto it with an HB pencil once it has dried. Continue to paint glazes on top. As you can see here, the ink is still overpoweringly visible in some areas, such as the mountain range.

THE DARKEST TONE

Mix a bluish purple using cadmium red dark and cobalt blue. Assess your main image, locate the darkest areas and paint them with this mixture and a little raw umber. This earth tone connects and harmonises the shadows, and grounds them in a warm low register.

THE RAW IMPRIMATURA

You can leave some areas unpainted, with the imprimatura peeking through. In this particular example, quite a lot of the ship's hull is still visible as a soft yellowy ground, which adds to its rusty texture.

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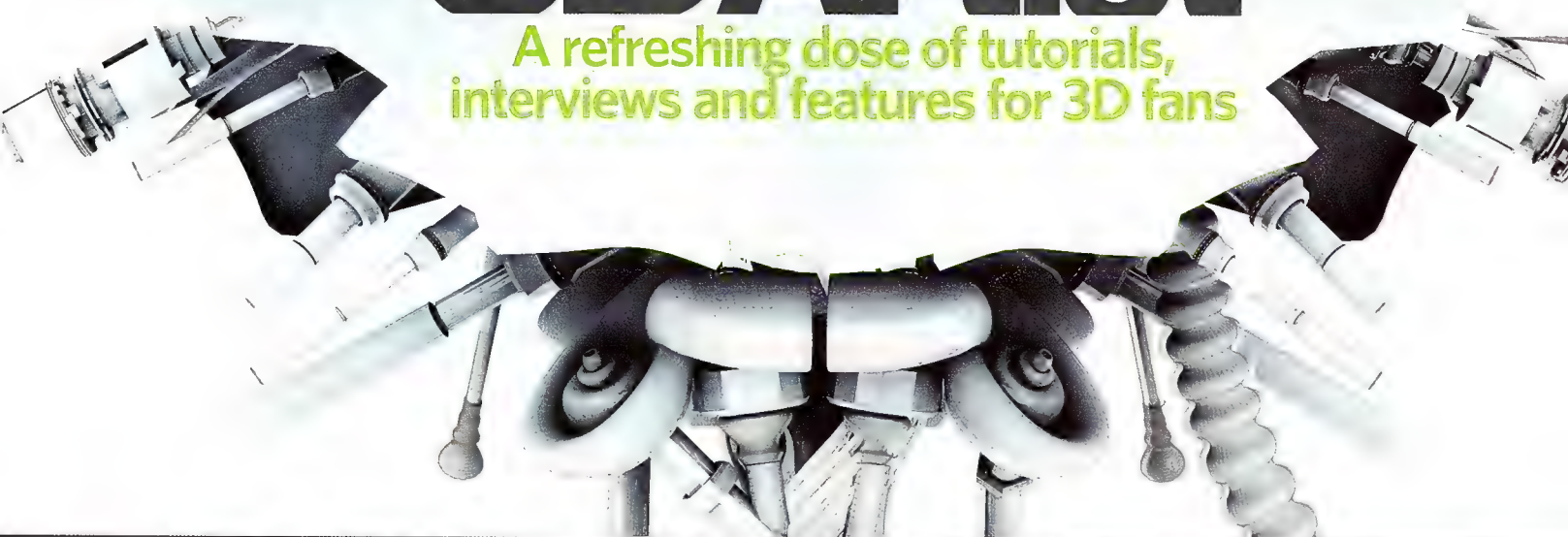


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Art Class

COREL™
Your painter questions answered

experts

On this issue's panel...



Wen-Xi Chen

Wen-Xi explores the dark side of painting, as well as creating effective patterns and making sci-fi characters look alive.



Jeff Johnson

Jeff takes a look at light, shows you how to use the new Tilt and Velocity controls and how to create imaginary creatures.



Brad Sutton

Brad tells us how to paint moving ships, and how to develop characterisation in animal studies and partial portraits.

What you'll find in this section



Software Don't get bogged down in a Corel Painter black hole - write to us and we'll help you work harmoniously



Fine art When it comes to creating art, you often find little niggles that ruin your masterpiece. We sort them out



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The light fantastic

How can I use light in order to enhance the mood of a painting?

HARRY MELLOR, LIVERPOOL UK



How you handle light has a profound effect on mood. Let's look at four distinct ways to affect mood, namely low-key and high-key values and dramatic lighting versus diffused lighting.

Photographers and painters often talk in terms of keying the values of a piece. If you think of the greyscale as a piano's keyboard, then composing your visual 'song' with most of the notes in the lower register will create a darker, moodier picture, while making up a piece using

mostly the high keys will achieve an airier, lighter effect. Dramatic lighting usually has dark ominous shadows and a few highlights chosen to elevate the emotional energy of the piece. It can be used very effectively in concert with an otherwise low-key composition. Diffused lighting, owing to the fact the light is bouncing around all over the place, tends to minimise shadows, soften features and create an airy, even ethereal atmosphere. Mix diffused light with a high-key composition, and you have the potential to create idyllic and sublime imagery.

Remember, painting in a narrower range of values needs greater colour and value accuracy, as there's so little room for error. This is especially true of high-key compositions.



Here we have a high-key, low contrast piece with plenty of diffused light. The effect is an overall sense of calm and otherworldly beauty

This low-key work uses dramatic lighting to make the face look far more scary



The dark side

How can I use darkness in an image without making my main subject invisible?

LEANNE SELTY, ISLE OF MAN UK



Darkness is often associated with the evening or night-time when the skies are a deep indigo or an inky black. Relating darkness to cool colours will allow you to suggest the idea of darkness without losing your main subject in the gloom, so use plenty of blues and violets.

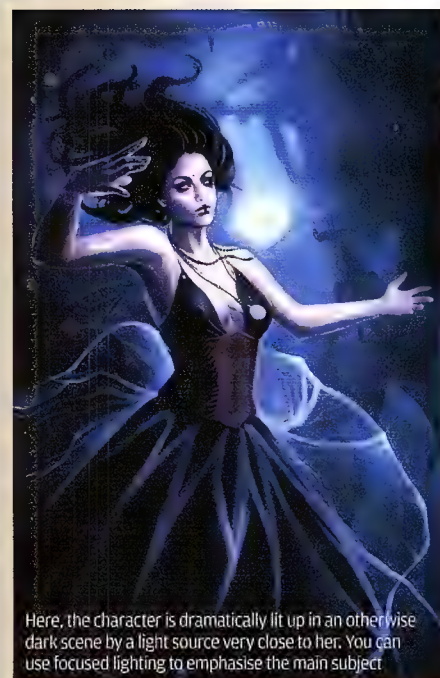
Another way you can make sure your main subject stands out in a dark scene is to use focused directional lighting to light up only the foreground. This leaves the background dark enough to let viewers know that your main subject is in a dark space.

You can use lamps, random glowing objects or sometimes even inexplicable sources of light as devices to give your main subject the attention it deserves.

A third suggestion stems from optical biology. We do not see things in low light as clearly as those in brighter light, because of the different types of cells in our eyes that deal with these conditions. You can easily exploit this in your painting by painting the main subject a little brighter and in more detail than everything else. Classical painters have been doing this for hundreds of years!



Using cool colours such as blues and violets, you can create a sense of night-time darkness without losing so much light that your character vanishes



Here, the character is dramatically lit up in an otherwise dark scene by a light source very close to her. You can use focused lighting to emphasise the main subject

What a character

How can I suggest a partial figure's character without showing their face?

EVA RAND, SEATTLE US



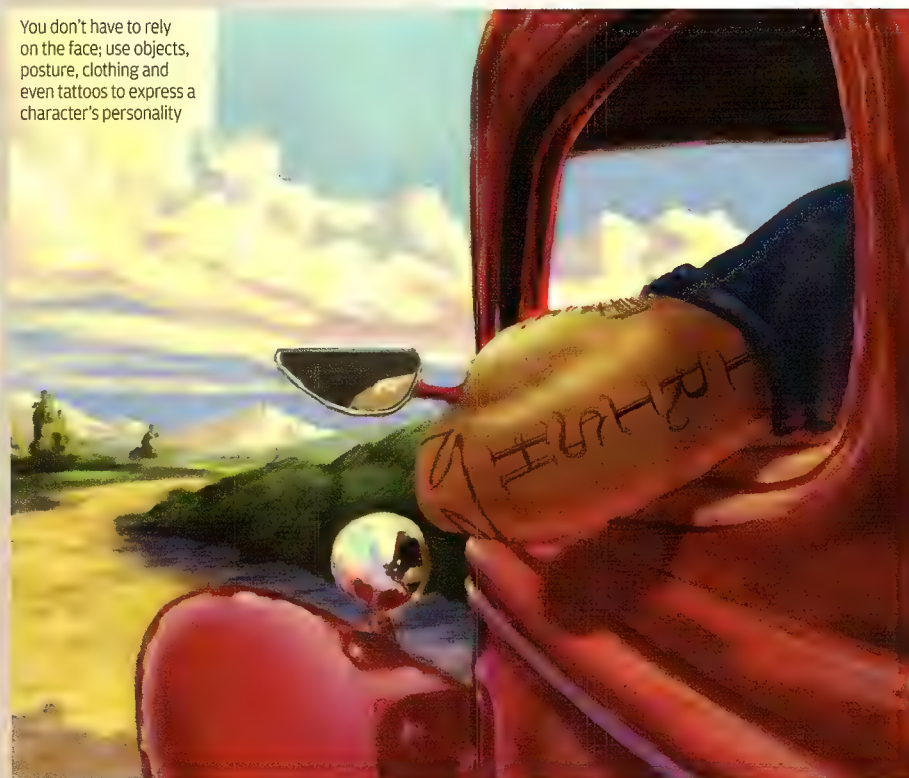
One challenge is showing enough but not showing too much – the whole idea of less is more.

In this piece I wanted to show just the man's arm out the window. Attitude, gesture and tattoos are attributes that I composed in this piece to demonstrate what the character is like without showing who he is.

So, we start with a cool car. Nice paint job, indications of pinstriping and custom mirrors. To add attitude to this character, we have his arm sticking out the window. I took some reference pictures of this myself in my own car just to get the right look. The way I placed it in the illustration enables me to display some of the tattoos this guy has.

In order to figure out what these should be, I thought about the kind of person I'm showing. He probably wouldn't have some cartoon character on his arm – that would change his persona. So with the tattoos running down the back of his arm and on his elbow, you start to learn about the personality of this guy – his background, his attitude, how he behaves – and these given circumstances will lead the viewer to instinctively fill in the rest with the help of their imagination.

You don't have to rely on the face; use objects, posture, clothing and even tattoos to express a character's personality



Tilt and Velocity

How do Painter 11's new Tilt and Velocity controls work?

JENNI LAKER, BOSTON US



Tilt and Velocity sensitivity for a wide range of new brushes is a very exciting and useful addition to Painter. All the Real brushes

now respond to both how you hold the stylus and how fast your strokes are. Tilt your stylus while you stroke, and the brush size increases. Bring it closer to perpendicular, and the brush size decreases. Make your stroke quicker, and the resulting line is lighter and thinner, just like the real thing!

"All the Real brushes now respond to how you hold the stylus"

ACTING LIKE A HUMAN

A character's actions can make it more alive, and should mix human and animal characteristics. Here the brown goose has his head and neck forward as if he's making that honking noise they make in real life, making him look angry.



01 Tilt Want a fat line without changing brushes? Simply tilt the stylus while you stroke, and the greater the angle, the wider the stroke. Perfect for things like pencil shading (the Real 2H Sketching pencil is amazing) and blocking in masses with Pastel or Conte.



02 Straighten So you've blocked in the basic shapes and want to add some sharper detail. Simply hold the stylus closer to straight up, and your brush size will decrease to its minimum.

LOOKING LIKE A HUMAN

Clothing is an instant way of giving animals human characteristics. A top hat, veil, suits with tails... Beatrix Potter did it, animated films do it, and it makes characters friendly and approachable.



03 Velocity No matter how you are holding the stylus, simply speeding up the stroke reduces the size and opacity of the mark. This is perfect for brushes such as the Real Variable Width pen.

Human behaviour

How can I make animal characters look more 'human' – for example, in a kids' book illustration?

HAILIE O'REILLY, HOPKINSVILLE US



Giving an animal human characteristics is always a way to have fun with your illustration and add some personality to

your characters. The easiest way to start is by putting your animal character up on their hind legs and adding some human features such as clothes. Basic clothing is all you need – a jacket, waistcoat or hat is one of the quickest shortcuts to humanising an animal character.

For this illustration the concept was a wedding. I didn't want to have ducks just swimming in a lake, looking kitsch. The game of Duck Duck Goose was a good way to show the bride picking her groom, and it's an idea that children and adults alike can relate to.

Then we put the bride all in white, which is an instant signifier of a wedding dress. The idea of her as the bride is evident in the veil and the bouquet too.

WALKING LIKE A HUMAN

Having the character walk in a human way gives it a special illusion of life, while having the grooms kneeling the way that kids do adds a humanising factor.



If you design an interesting and logical skeleton for your dragon, it's fairly straightforward to paint skin and muscle on top



Paint your dragon

Do you have any tips on how to paint dragons? What kind of anatomy should be used?

ALAN LYONS, NEW MEXICO US



Making your dragon believable is a tricky business, as there are no examples to draw from. If you design your beast from the bones up, look at the skeletons of dinosaurs, snakes and other reptiles for clues as to how to piece things together. You will soon find it surprisingly easy to wrap those bones in muscle and skin.

Some animals are going to be more useful than others. For instance, if you want a gnarly set of teeth with powerful jaws, you can't do much better than the crocodile. The snout may have to be shortened a bit, but the ever-present grin of that jaw line is wonderfully frightening. Perhaps make the rest of the skull a bit more like a snake's. Bats have wings that are just right for a dragon with a thin, almost translucent membrane that is fun to paint. If your dragon is ferocious it should have tough skin, and two of the most popular choices are scales and alligator hide.

Here is a simplified skeleton. Some care was taken in creating a feasible design. With the basic shapes blocked in, it can pay dividends in realism to spend a bit of time and model some interesting surface details of the skull

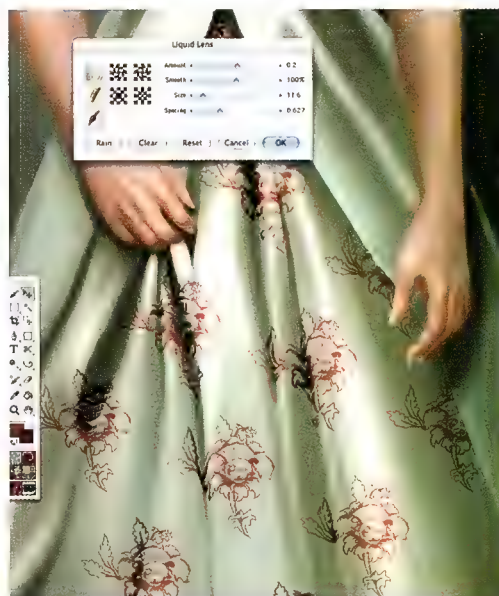
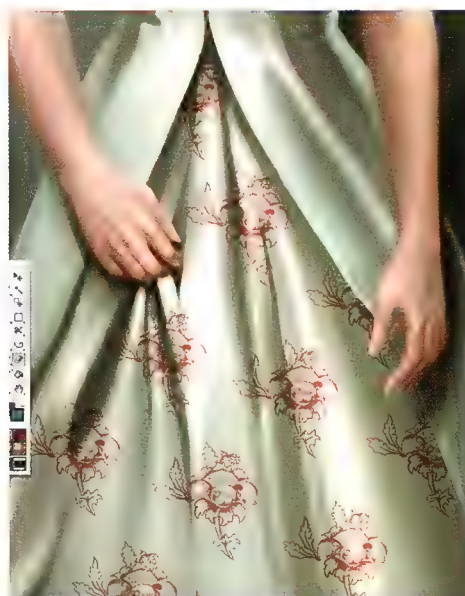
Painting patterns

Is there a quick and easy way to create patterned fabric in a painting?

HEATHER REEVE, LEAMINGTON SPA UK



Thankfully the answer is yes, and it sure saves a lot of time! If you want to create a piece of fabric with a repetitive pattern, the first thing you need to do is create the motif on a transparent layer. You can then duplicate this layer several times and arrange the duplicates on the fabric. Make the pattern look like it's actually on the cloth by matching the light and dark as well as the distortion.



01 The idea

Use Layer>Duplicate Layer to repeat the motif all over the surface of the fabric, making sure that the background of the motif is transparent. Use a PNG file in Painter 11 for best results.

02 Shadows and light Collapse all layers with the pattern on them into one layer. Check the Preserve Transparency layer option and start to colour in the creases in the fabric with a dark colour.

03 Distort Go to Layers>Dynamic Plug-ins>Liquid Lens and brush over the painting where there are folds and creases. This distorts the pattern so it actually looks like it's part of the fabric and not just floating there.

Plain sailing

How can I make a painting of a ship look like it's genuinely moving along?

BILL RADCLIFF, EASTBOURNE UK



Making a ship appear to move through water can be a difficult effect to accomplish. However, there are little things to look for when creating this type of illustration.

Having the sails open is one way to start. A ship with its sails furlled is not going anywhere! Water splashing against the bow of the ship (or the front of the ship, for you landlubbers!) is another key thing to focus on. Or try having the flags on the masts blowing

to one side – this shows movement and the effects of the wind. Painting the patterns in the water from the foam that's coming off the stern and rudder (the ship's wake) is another great way to depict movement and action.

Scale is also a good way to show action. Having ships in the foreground, background and middle ground can help to sell the idea of movement. Value also works well. If you have all your ships far in the background, you can create different values in the ships to show their spatial relationship. Think about the rules of composition when creating an illustration. This will make your picture more engaging and entertaining.



With this piece, the flags are a good indication of movement. I also tilted them, which looks better than making them perpendicular



Artificial intelligence

How can I make a robot look alive?

SAM MAKEPEACE, FORT WORTH US



Think about what makes living beings appear to be alive. You'll find the same principles apply to your robot. When you are talking to your friends, you look

at their expressions and gestures as much as you listen to their words.

If your robot is an android, then it shouldn't be too difficult to give it a human expression. Even if the robot is not an android, some well placed bolts or lights could create the impression of a face, which could be very effective.

Another thing is interaction with other elements in the scene. No interaction is a fast track to a robot that lacks life! If there are other characters in the painting, some degree of interaction with the robot will do wonders in terms of making it look alive. Seeing other characters act as though the robot is alive will make viewers think the same.

LET THEM INTERACT

This breakfast bot has come into the room a little too early for the liking of the occupants. He looks rather oblivious to their annoyance though!

SAY IT WITH A SMILE

We can all instantly relate to an expression on a face, so why not give your robot some humanoid features and expressions to make them look alive and interactive?

A SIMPLE GESTURE

Does your robot have a function? Is it a serving-bot or is it a robot with human-like AI? Think about how a person might look in the situation the robot is in, and then imagine what they would look like as a robot!



Next month | issue thirty-one

Cartoonist Angie Johnson discusses how she uses Corel Painter to create caricatures at live events and why it fascinates her audiences

Angie Johnson

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Next issue on sale 18 June 2009

Using the products

The Fujifilm FinePix S100FS is good at capturing dull lighting conditions, making it ideal for rainy watercolours like this

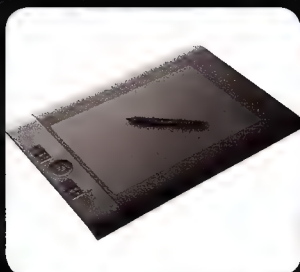
The latest releases that can extend and enhance your Corel Painter experience

The creative products on test this issue...



FUJIFILM FINEPIX S100FS

This bridge camera blends the convenience of a compact with some of the features of a DSLR



WACOM INTUOS4 EXTRA LARGE

The biggest graphics tablet in the new Intuos4 range gets put through its giant-sized paces



PAINTBOXJ

Jeremy Sutton's new subscription-based website offers video tutorials, brushes, palettes and many more resources



BOOK REVIEWS

Technical tomes on animation, photo painting and the art of mastering perspective are all put to the test in our book reviews this issue

Reviews

Fujifilm FinePix S100FS

£349 | A DSLR-like camera for those scared of changing lenses or worried about the cost

Looking remarkably like an entry-level DSLR, the Fuji S100 is in fact a throwback to the prosumer or bridge camera that proliferated around the time of the dinosaurs, when compact digitals were pricey and DSLRs cost as much as a reasonable second-hand car. Since then prices have fallen and entry-level DSLRs are little more than the cost of the best compact. All of which begs the question, why release a bridge camera now? Let's find out.

To the casual observer, the S100 looks exactly like a DSLR, but it isn't. The lens – equivalent to 28mm-400mm – is fixed, so not only can't you change it for a specific job, it has to do a good job across the board. Also, there's no mirror inside; it's all CCD and EVF now. And that isn't the only step away from DSLR land. To just fix a superzoom to a camera would cause problems getting any kind of macro performance, but here, although it uses a larger CCD chip than a compact, the arrangement of it with respect to the lens is that of a compact. This means that even though it has a 28mm wide angle and a 400mm telephoto zoom, it also packs in a 1cm Super Macro mode. That's the upside. The downside is you get a more limited aperture range, so the max is f/8. The lack of f/11, f/16 and f/22 makes it harder to get those creative shots for long exposures. However, there's another workaround – the lens is so large it has a standard 67mm thread on the end so you can use popular filter systems – your first move would be to get some ND filters.

Unlike compact cameras, the zoom range is actuated by twisting the lens barrel in a typical DSLR fashion, and offers a wide aperture of f/5.3 at the 400mm end, which is probably more than you might have expected. If you're struggling with light levels though, the ISO range can be called upon, covering an impressive ISO100-

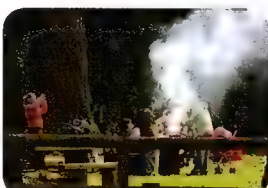
3200 at 11Mp res, then ISO6400 at 6Mp and even ISO10,000 but at a less useful 3Mp.

There are other tentative steps across the great DSLR divide too. Not only is there a pop-up flash, but there's a hotshoe for flashguns. As the camera is so big, it makes for much better handling than a typical bridge camera, though it's heavier as well.

The mode selection dial (P, A, S, M plus scenes, custom settings and video) is big and chunky, but the control dial less so. It's all obviously placed though, and having separate buttons for ISO, exposure compensation, face detection and metering are all very welcome. The only fly in the ointment is the use of an electronic viewfinder. Not in itself, but the fact that there's no autoswitch to the LCD, so when pulling the camera back to check, you need to press the toggle button for the LCD, then press it again to go back to the EVF.

This being Fuji, there are enhancements to the image processing. The first is the wide tonal range system the S5 Pro uses. Although it says 400% wide on the tin, it's more like 25% extra tonal range, but this is useful when shooting people in white. The other things are film modes for Velvia and Provia. Now, call us cynical, but processing a digital file to ramp the colours up or to bias them to skin tones doesn't make them the equivalent of either of those film stocks – it's more a Fuji PR exercise. But they do have an effect and are useful.

When we come to the actual performance of the camera, it slides more towards compact territory. For a start, that claimed 30s long exposure time is only available in Manual mode; in either Aperture or Priority mode it only goes to 4s. Equally, in AP mode, the fastest shutter speed is only 1/2000th sec. Again, that's more like the performance of a compact. The metering options are standard and work well, but the focusing options are basic and



Zoom on in

You might expect quality to suffer at the end of the 400mm equivalent zoom, but as this shot shows, there's still decent sharpness and clarity



High ISO

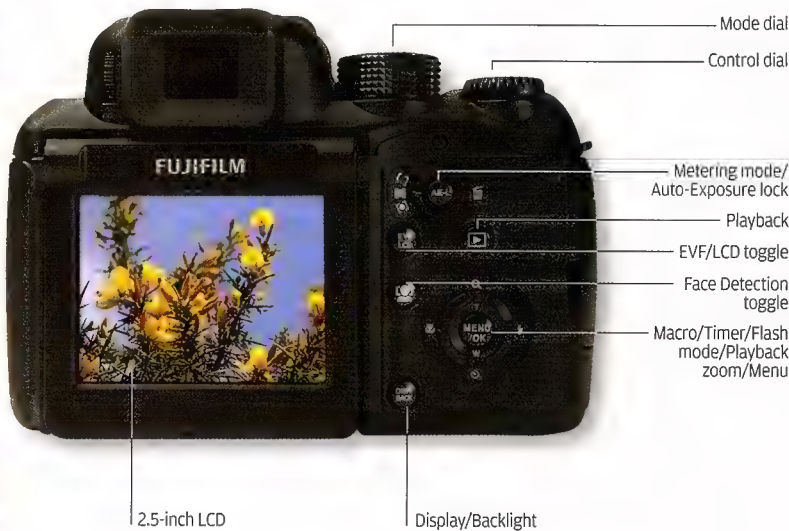
Even at ISO1600, pictures are usable thanks to good noise control and image processing. The Super Macro allows shots from as close as 1cm



Lens sharpness

Even on the default setting for image sharpness, images are still detailed and sharp enough. They aren't pin-sharp but that's to be expected from an all-in-one lens

➔ **Contre jour**
Even with the extended tonal range, this is an impossible shot to capture because of the huge contrast range, but the S100 has done a pretty good job





camera specs

Fujifilm FinePix S100FS

Price	£349	ISO sensitivity	A, 64-6400
Web	www.fujifilm.co.uk	LCD	2.5 inches, 230k dots
Phone:	01234 217724	Exposure modes	AP, SP, M, P, Auto, 14 scene modes, FSB
Megapixels (effective)	11	Metering options	Spot, CW, Zone
Max resolution	3840 x 2880	Flash modes	Forced flash, slow sync, hotshoe attachment
Sensor information	2/3rd inch Super CCD HR VIII	Connectivity	USB 2.0
Lens data	f/2.8-f/5.3	Weight (without battery)	918g without batteries/memory card
Shutter speed	4s-1/4000s SP, 4s-1/2000s AP, 30s-1/4000s+Bulb M	Dimensions (mm)	133.4mm (w) x 93.6mm (h) x 150.4mm (d)
Zoom	7.1mm-101.5mm (28-400mm equiv)	Batteries	NP-140 Li-ion
Focus/Macro	Normal - 50cm Macro - 10cm Super Macro - 1cm	Storage	x-D Picture card, SD, SDHC

► Bridging the gap

A capable performer, the Fujifilm FinePix S100FS makes a good choice if you don't want the expense or hassle of a DSLR

it's not the fastest to lock onto things. Where it gets brownie points is in providing image stabilisation, and the lack of shutter lag. It's minimal really, down to entry-level DSLR times.

In terms of quality, it's a mixed bag. Noise is controlled very well right through ISO1600, colours are generally bright, and sharpness is fine if not pin-sharp. The Velvia Sim mode pushes greens into places they shouldn't go, and there's plenty of chromatic aberration when shooting against bright skies. For a bridge camera, pretty decent, but not quite SLR standard.

And that's the overall conclusion. By trying to get a big lens to do everything, it's quite a capable performer and does handle well, but image quality isn't top-notch. For anyone wanting a DSLR but not the expense of lenses or the hassle, then yes, the S100FS will do a low cost job for you. If you like the look and feel of the camera though, and want DSLR performance, then really, a budget priced DSLR is only a little more to pay.



► Shooting swans

Swans are notoriously difficult to photograph because they are basically all white tones. Exposure compensation was used here with centre weighted metering to get an accurate capture



► Wide angle distortion

Used at the wide angle setting, there's plenty of distortion. Here the building leans back significantly, but on interiors there's a distinct bend across the middle



► Velvia emulation

To suggest that this is a digital version of Velvia is laughable. This is a CMYK shot for printing, but the original RGB version showed a horrible deep green colour



► Menu screens

The menu system is on three pages, with image colour, sharpness and quality, plus film simulation on the first page; the second covers general ops including focusing; the third covers custom setups

What we like

Big and solid, good handling
Great lens range
Super Macro rocks!

What we don't like

Limited aperture/shutter range
Mediocre focusing
No auto EVF/LCD switching

we say

The performance of a compact in the body of a DSLR, for those who find DSLRs too scary. Performance is in line with a good compact

Features
8.0
Ease of use
8.0
Quality of results
6.0
Value for money
7.0

verdict

Overall score **7.0**

Wacom Intuos4 XL

£699.99 | Almost A2 in size and with a host of great features

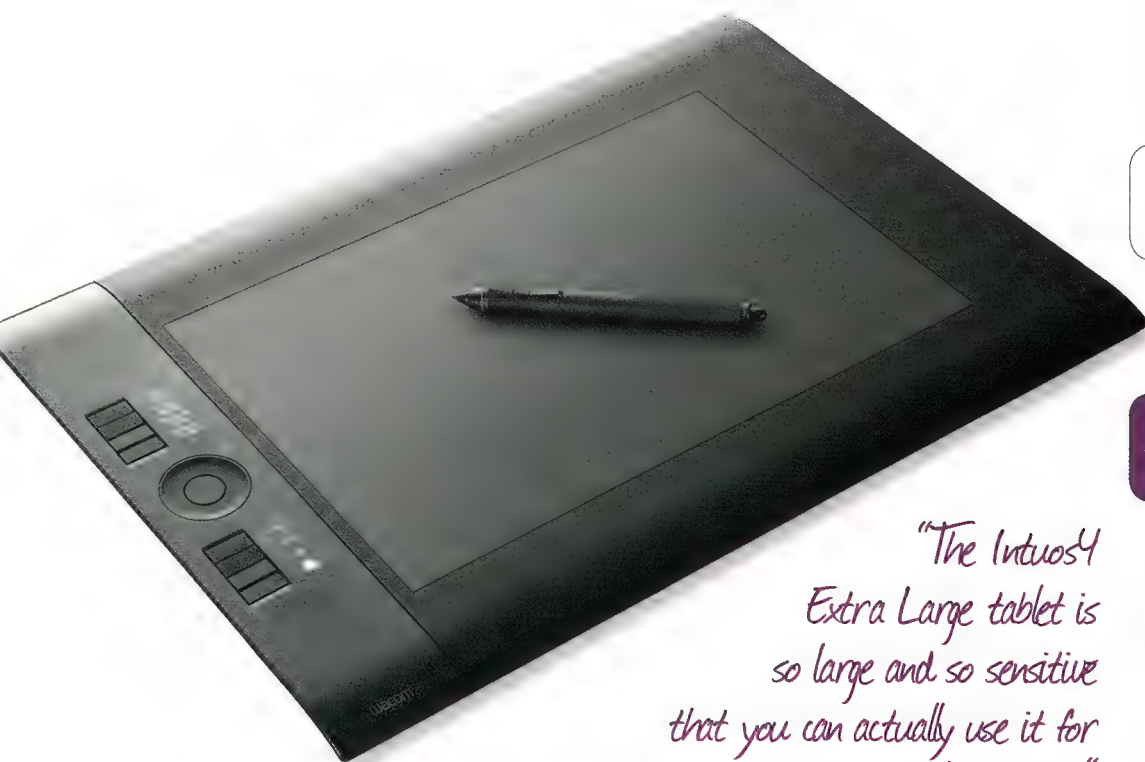
The fourth update to Wacom's mid to high-end Intuos tablet line was hotly anticipated by many digital artists, and it hasn't disappointed.

At its most basic, the Intuos4 line can be seen as similar to the budget, hobbyist Bamboo line – the small tablet doesn't boast all the features the larger ones do. And while you can't compare the Intuos4 line to Wacom's truly professional touchscreen series, the Cintiq, it has added a host of features appropriate for artists and amateurs alike.

We were lucky enough to test the Extra Large tablet, which offers a huge drawing area in addition to its other features. The Extra Large tablet is so large and so sensitive that you can actually use it for accurate pixel mapping. For professionals such as game designers, 3D animators and CAD designers, this feature is a godsend, as images, renders and bitmaps can all be checked by eye. This definitely aligns the larger members of the Intuos4 family in the professional end of the market, and indeed there's even a CAD edition of this particular tablet for those who specialise in this kind of design, featuring a mouse designed with a Lens Cursor to make high-resolution mapping

more intuitive. For the rest of us, the standard version includes a Grip Pen with a selection of ten nibs: five standard ones plus a flex nib, stroke nib and three felt nibs. These have an amusing and strangely appealing feature: they're designed to sound like felt-tip pens. This gives the graphics tablet a rather nice organic feel.

This is borne out by the fact that it actually features OLEDs. Organic Light-Emitting Diodes don't require backlighting, just a minimal electrical signal to make them light up. Wacom makes use of them in the Intuos4 range for buttons and ExpressKeys – they use less electricity than their non-organic counterparts and are easier to both manufacture and dispose of. On the Intuos4 Extra Large, you can reprogram them. This ties in with the ambidextrous nature of the tablet; flip it round to the right angle for your requirements, and you'll still be able to ensure the legends on the buttons are readable. This personalisation is also evident in the new Radial Menu system Wacom has implemented. With most commands stored in a configurable cycle of circular menus, the Intuos4 range is the most customisable yet in the brand.



"The Intuos4 Extra Large tablet is so large and so sensitive that you can actually use it for accurate pixel mapping"

specs

Wacom Intuos4 XL

Company	Wacom	Windows Vista, Mac OS X 10.4.8
Price	£699.99	Minimum requirements
Website	www.wacom.com	Compatible OS
Operating systems	Windows XP (SP2),	CD/DVD drive
		Colour monitor
		Powered USB connection



➤ Grip Pen

The DTP edition of the Wacom Intuos4 Extra Large comes with a Grip Pen including ten nibs stored in the stand



➤ Lens Cursor

The CAD edition of the Intuos4 Extra Large comes with a mouse-mounted Lens Cursor for pixel mapping



➤ Interchangeable pen nibs

You get a selection of nibs with the Grip Pen – including some that behave (and sound) like real felt-tip pens



➤ OLEDs

Programmable OLEDs mean that you can reprogram and customise the buttons on your Intuos4

we say

What we like

Radial menus
Programmable OLEDs
Interchangeable pen nibs
2,048 levels of pressure sensitivity

What we don't like

High price
Two separate editions
It's bigger than our desk!

verdict

This is a great update to the Intuos range. If you're considering purchasing a new Wacom tablet, make it one from this series

Features

Features	9.5
Ease of use	8.0
Quality of results	9.5
Value for money	7.5

Overall score 9.5

PaintBoxJ

\$350 | Jeremy Sutton's new website provides video tutorials using a yearly subscription system

Jeremy Sutton is one of the world's best known Corel Painter Masters. His lively, painterly style with its real-media look, and his exhaustive list of books and tutorial DVDs on the subject make him one of the first Painter artists new users discover.

Jeremy's professionally produced tutorial DVDs aren't cheap, and many people worry that their investment in them may eventually depreciate. Now you never need worry about that again. PaintBoxJ is a subscription-based website that's regularly updated with new content, so over the course of a year-long subscription you'll get access to up-to-the-minute tutorials and much more.

The site has a simple but colourful layout and informal style, which makes it feel very approachable and friendly. You can see some content without a subscription, so you can take a look around the site and assess whether the package is right for you before purchasing a subscription: just type 'Public' in the search field to see what's available to everyone.

If you do subscribe, you'll find most of the content organised under the Nitty Gritty tab once you log in. This is divided into four sections: Watch, Read, Listen and Download.

Watch is packed with video tutorials, live demonstrations and interviews. Read contains brush guides, advice and reviews. Listen features interviews and talks with both Jeremy Sutton and invited artists and photographers, while Download is a repository of downloadable templates, brushes and workspaces. New content in all these sections is added to the Nitty Gritty area at the beginning of every month. There's also an online store where you can buy products by Corel and Wacom as well as Jeremy Sutton's tutorial DVDs and books.

One thing that really impressed us was the speed at which we could access Jeremy's latest tutorials. The recently released Painter 11 and Wacom Intuos 4 graphics tablet range had barely had time to touch the shelves of our local store when Jeremy's tutorials on using them appeared online.

"One of the dramatic aspects of delivering tutorial content over the web like this is the opportunity for fresh material to be shared almost instantaneously all over the world at any time, day or night, and for a great level of interactivity," Jeremy tells us. His 'Early-ish Bird Offer' means that for the next few weeks you can subscribe for the lower price of \$299 for a year's access to this constantly updated tutorial website.

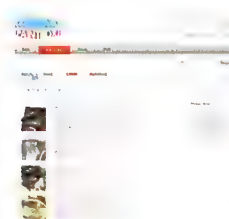


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Company
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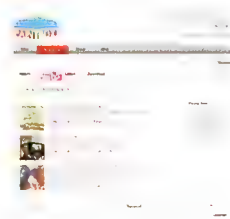
Operating systems
All
Minimum requirements
Broadband internet
connection

specs



Watch

Find video tutorials, interviews and demos under the Watch tab in the Nitty Gritty section



Read

Access brush guides and all sorts of painting advice as well as reviews in the Read section



Listen

Find interviews with Jeremy and other artists as well as other audio content under the Listen tab



Download

Download custom brushes, workspaces and templates from the Download area to follow along with the tutorials

What we like

Monthly updates
Simple, clear organisation
Varied, interesting and useful content
New way of delivering tutorials

What we don't like

Only yearly subscriptions are available
Video tutorials require broadband connection

we say

This is a great resource for Jeremy Sutton fans and Painter newcomers, and constantly updated content justifies its price

Features
9.0

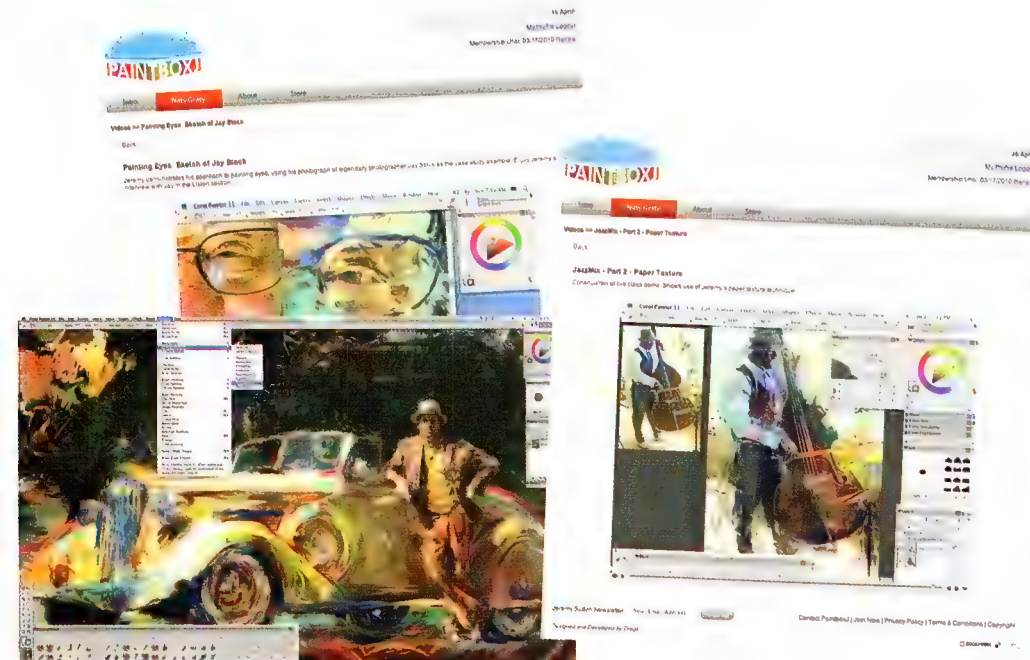
Ease of use
9.0

Quality of results
8.5

Value for money
7.0

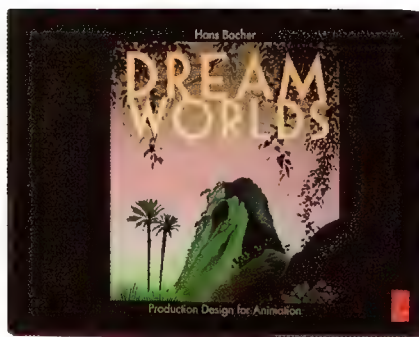
Overall score
8.5

verdict



Dream Worlds

£22.99 | An amazing insight into concept art for animation



"The middle section of the book takes a look into the technical aspects of creating art for film"

► Getting creative

Every artist has their own creative process that helps them to complete an image. Bacher discusses how he develops a new style for a film

Throughout the 20th Century, Disney brought a wealth of iconic imagery to the silver screen. Think of *The Lion King*, *Beauty And The Beast*, *Bambi* or *Mulan*. No doubt vivid memories of colour and design pop into your mind. This book is a collection of artwork compiled by Hans Bacher, an artist who worked on these films as production designer. He discusses his own work and explains particular techniques for becoming a successful artist. With access to Disney's archives, he also presents a wealth of never-before-seen artwork.

Bacher begins the book by explaining the role of a production designer. He discusses his background and how the development of movie making has progressed during the course of his career. Before long he's revealing the secrets of successful composition, suggesting the works of Alfred Hitchcock as reference material. He follows this by discussing how to develop a visual style for a production, including tips on research and where to find inspiration.

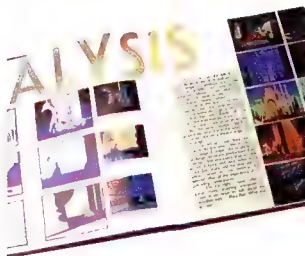
The middle section of the book takes a look into the technical aspects of creating art for film, including advice on staging, camera angles, values and colour. The latter section takes a peak at Bacher's personal projects, and rounds off with a detailed look at the work involved in the making of *Bambi*. Seeing how the many

layers of a shot in *Bambi* were put together really makes you appreciate the Layers tool in Painter.

In between chapters, Bacher briefly discusses his work on a number of films. This gives an organic flow to the book, and separates chapters in a very imaginative way. Of particular interest is Bacher's work on *Beauty And The Beast*. You'll discover how the film was originally intended to be a dark, gothic affair set in deepest Europe – quite the opposite to the musical version that we're all familiar with.

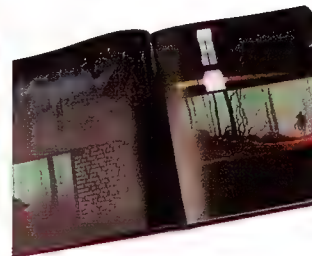
This is a truly fascinating book. Not only do you have the opportunity to find out how incredibly beautiful and iconic concept art is developed, but you also learn the many secrets of being a successful artist. The pages are laid out with imagination, and Bacher comes across as friendly and insightful. The book also reeks of paint. It's as though Bacher has individually lavished thick gloss upon each page. But we digress – this is a book that's perfect for finding inspiration and a joy to read.

Author
Hans Bacher
Price
£22.99
Publisher
Focal Press
ISBN
978-0-240-52093-3



► The analysis

Bacher begins the book by explaining how to analyse a scene with a movie, and suggests brief techniques for leading the eye



► The original Beauty

The book offers a rare chance to see the development of Disney's movies, including the gothic style originally planned for *Beauty and the Beast*



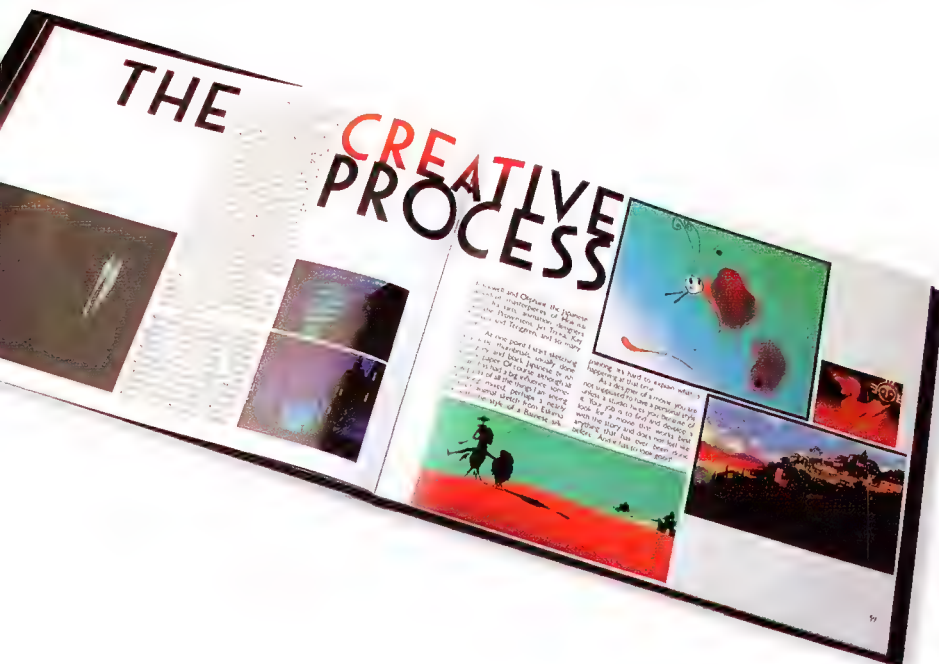
► Basic rules

The key to successful composition is explored. Bacher uses his work on the animated film *Brother Bear* to explain the basics



► Personal projects

To keep his imagination alive and fresh, Bacher works on his own movie ideas, producing hundreds of original designs and characters



The Art of Perspective

\$24.99 | Master those tricky perspectives

Author
Phil Metzger
Price
\$24.99
Publisher
North Light Books
ISBN
978-1-58180-855-1

Aimed at any artist who breaks into a cold sweat at the thought of painting an accurate perspective, this book features a wealth of techniques to help you master angles and reflections.

It begins with an interesting chapter that focuses on atmospheric perspective. Ever notice how distant green hills seem to have a blue tint on a summer's day? You'll find out how to accurately depict that effect. Other chapters look into point perspective, curves in perspective, reflections and linear perspective. Don't worry if these terms aren't familiar – everything is explained with clear imagery and language. By the end of the book you'll be mastering complicated items like steering wheels and staircases.

This is a fascinating book that's easy to follow and ideal for any artist who wants to get the details right. Even artists with a good deal of perspective knowledge will find some useful tips and advice.

➤ Atmospheric effects

Learn how to accurately depict the effects of the atmosphere in your landscape paintings in the opening chapter

➤ Measuring techniques

The third chapter of the book explains how to easily measure objects so that they can be accurately reproduced in your paintings

➤ Vanishing points

It's not long before you're exploring the world of three-point perspective using vanishing points and differing eye levels



Digital Collage and Painting

£29.99 | A wealth of digital painting tuition

Author
Susan Ruddick Bloom
Price
£29.99
Publisher
Focal Press
ISBN
978-0-240-80705-8

At 600 pages in length, this book is packed with tuition. Author Susan Ruddick Bloom covers literally everything you would ever need to know about painting digitally.

Split evenly between Photoshop and Painter, you'll find 12 chapters broken down into smaller topics and projects. The early chapters of the book are only relevant to those with no experience of using Painter or Photoshop. The third chapter however, entitled 'Inspiration', showcases and discusses the works of 21 artists; it's great material for sparking your imagination. The remainder of the book covers every aspect of painting digitally, from tools and brushes to creating panoramas and collages.

The pages are laid out with a certain lack of imagination and some of the tuition is rather dated – but still relevant to anyone with the latest versions of Photoshop and Painter. This title is aimed squarely at intermediate users, and is filled to the brim with useful tuition.

➤ Finding inspiration

Twenty-one artists discuss their backgrounds and working practices in the third chapter. It's an insightful entry for any artist who's thinking of going professional

➤ Advanced tuition

You'll find masses of step-by-step tuition covering both Photoshop and Painter. This particular chapter covers simple cloning techniques

➤ Create a panorama

A whole chapter is dedicated to creating panoramic images – there's enough material to create a standalone book on this subject





Hahnemühle Gallerie Wrap

This minimalist framing technique can make Painter art shine

Tutorial info



Artist
April Madden



Time needed
20 minutes



Skill level
Beginner



A key part of a final image is the frame that you put it in. The frame you use can make or break a physical print

or painting, attracting viewers to it or turning them off completely. Imagine putting a Rothko in a Rococo frame – you'd lose the distinctiveness of both the painting and the framing style, and be left with a messy and aimless artwork which most people would pass by.

Gallery wrapping is an alternative to framing that can suit almost any image. Instead of being stretched inside a frame that provides a decorative edge, gallery

wrapped pieces are literally wrapped over a hidden framework instead. This minimalist approach lets the painting or print speak for itself, without the distraction of a frame.

Here we're using Hahnemühle's Gallerie Wrap Kit along with some Hahnemühle Inkjet Canvas to show you how you can do this for yourself. We'll take you through assembling the framework itself – a process made easy by Hahnemühle's Lego-style corner kit – and go on to demonstrate how to stretch and wrap your artwork over the Gallerie Wrap stretcher bars. You don't need any special

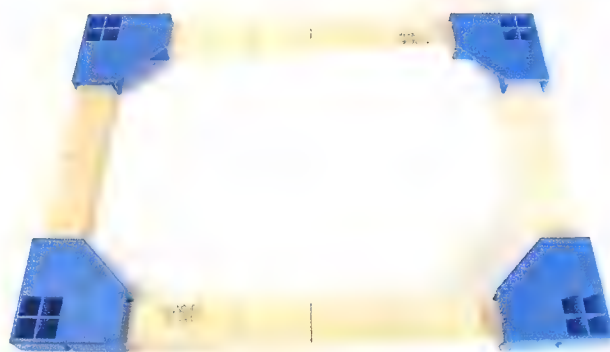
tools – everything is supplied in the kit. It's a relatively easy and inexpensive process compared to professional framing, and it's very satisfying to know that you've painted, printed and wrapped the entire piece yourself.

Gallery wrapping your own artwork can turn it into a really special gift or add revenue to a photo painting commission. Remember however, that gallery wrapped artwork must be kept away from direct sunlight and damp air, as it's considerably less tough than a fully glazed frame. Treat it right though, and you'll be able to keep it on display for years.

It's a wrap!

Create your own gallery wrapped print

01 Start with the corners Lay out the corner jigs with the flat side down. Ensure that the small tabs inside the corners are on the outer edge. Remove the adhesive from the stretcher bars and insert them, adhesive side up, into the corner jigs. The grooves must slot onto the tabs at the outer edge.



02 Add the artwork Lay your artwork face down on a firm smooth surface. For best results you should prime and print your artwork a few days beforehand. We're using a print supplied by Hahnemühle, on the company's Inkjet Canvas. Flip over the frame and centre it, adhesive side down, on the back of your image.



Suitable surfaces

The ideal surface to do this project on is a rubber mat of the kind used in design studios, but if you don't have one then cover a flat, hard surface in newspaper and add a top layer of ink-free, preferably unbleached crepe paper. This will ensure your artwork isn't damaged when it's face down.



03 Remove the jigs Hold down the stretcher bars and remove the corner jigs by pulling upwards. Stretch your hand over each corner to ensure that the stretcher bars stay in the right place and maintain the surface tension of the artwork. You can now reuse the corner jigs for another Gallerie Wrap project.

04 Trim the artwork Trim the excess edges of your artwork from the outer edges of the stretcher bars. Run a small amount of the supplied archival glue along the inner edge of the stretcher bars. Now cut a slit down the middle of the corners, bisecting the triangle shape in the middle. Smooth the flaps up onto the adhesive on the stretcher bars.



Try other artwork

Hahnemühle's Gallerie Wrap kits are great for the company's Inkjet Canvas, but you can also use them with other kinds of artwork. Textile art such as batik, woodblock prints and even quilting projects are particularly well suited to gallery wrapping, and look great when displayed this way.

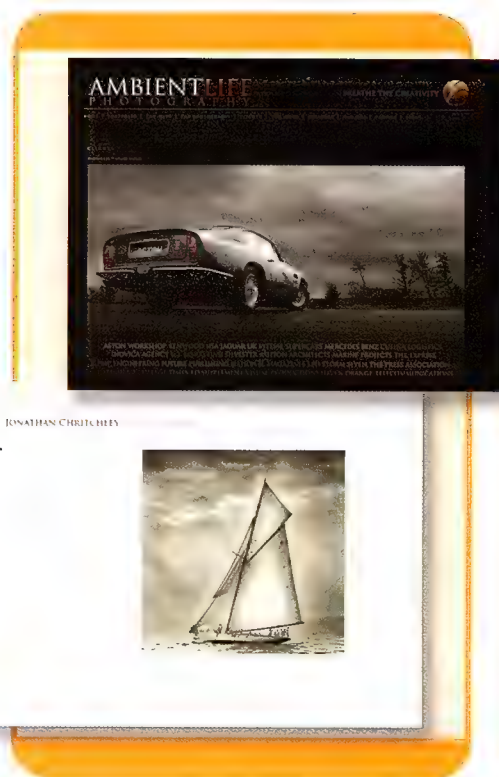
06 Mounting tension Now insert the tensioner bars into the v-shaped slots in each of the corners to add extra support. In Pro Gallerie Wrap kits for larger artwork, you'll also get a centre brace to distribute the weight of the artwork evenly. Make sure everything's secure and the archival glue is dry, then hang your framed artwork on your wall!

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We are continually adding features to the system, usually at no extra cost. Here are some of the additional things you can do with your website, all within the £35 price band. Many more features are available and there are many more to come!

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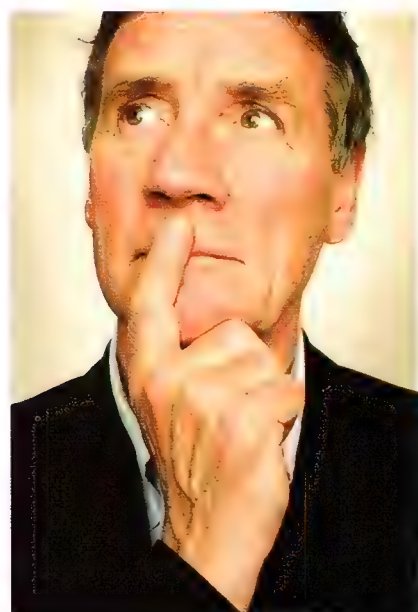
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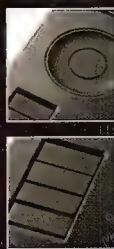
Portrait of Michael Palin © Harry Borden



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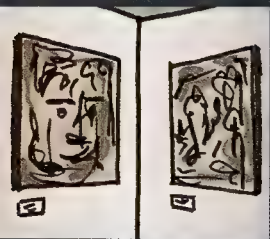


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Amber Hill is a 26-year-old freelance illustrator who specialises in lifelike animal art mixed with fantasy to create a unique and appealing style based on mythical beasts and endangered species. She's just completed a project for an animal charity

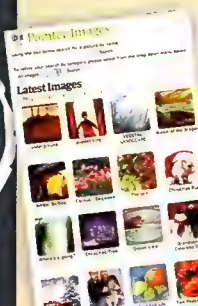


Photo by Harry Kyle

Amber's unique style blends the accurate with the fantastic in her animal portraits. One of her most recent projects was Endangered Ark, a range of cards created by different artists aiming to raise awareness of endangered species. "I did two cards, the Colourful Puffleg Hummingbird and Baiji River Dolphin. I also painted the box art... A percentage of the sales is to be donated to the World Parrot Trust and the World Wildlife Foundation. Many artists have chosen to donate to their respective animal's charity. I've pledged 100 per cent of my print sales to the Hummingbird Conservancy and the Baiji Foundation."

How would you describe your style?
Realistic fantasy wildlife with a touch of otherwheres and neverwhens.

Share your art with other readers



These pages of the magazine are given over to you, as a place for you to share your creations with readers all around the world and also to publicise your gallery on our website. If you have a gallery that you're proud of, send an email to opm@imagine-publishing.co.uk.

Title: Sunflight

I can get lost painting tall clouds like these. This guy is obviously having a great time. Winged wolves are a favourite theme of mine.



What type of images do you particularly enjoy creating?

Animals are my favourite subject. I like to elevate them to another level with interesting lighting, subtle expressions and symbolic motifs such as wings and circles. I also like to get lost in scenery.

When and how did you come across Painter? What drew you to it?

I first came across Painter in 1997 as a freshman in high school. I quickly closed the program in disgust. At the time I wasn't aware of the amazing device called a tablet! In 2001 I met Jennifer Miller. I admired her glowing artwork and from her I learned the wonders of the Wacom tablet and Painter 7. I soon got my own, and started playing with the tools I still use today.

Why have you stuck with it?

Painter feels very intuitive to me. The colour wheel makes the most sense of all the painting programs, and I adore the way I can blend the digital paint. While I always have my fail-safe set of tools, there is always something new to learn. I feel like a kid in the candy store every time I pull up the Brush Creator to see what new variants

I can come up with. Or maybe more like a mad scientist. Glow brush and Impasto Oils! Let's mutate that, it's brilliant! I also love the spinning canvas and real-time brush resizing. I think I only know a fraction of what can be done in Painter.

What are your favourite tools and techniques?

The Oil Pastels are my favourites for maximum pixel mashing. A round Oil Pastel has 40% Grain and a Chunky Oil Pastel has 13% Grain. I use paper textures for interesting effects, and the Alt key is my best friend for constant blending. For the final touches for fur or feather detailing, I use the Detail Airbrush.

What is the best piece of advice you could give a fellow Painter enthusiast?

Keep exploring the program! Study real media and look at all kinds of artwork. I have applied what I know of real media in Painter, and what I learn from Painter in real media!

Finally - sum up your Readers' Gallery portfolio in five words

Fur, feathers, anatomy, emotion, light.



← Title: **The Gatekeeper**

This was for a hotel room key card for a convention. The theme was Alaska, so I chose the fiery red fox against a backdrop of snow, inspired by wildlife painter Guy Coheleach. The fox grins before – flick! – he's gone.

↓ Title: **Lambent**

"Hey, stop looking noble and feed me already!" I based the baby on young peacocks and downy eaglet fluff.



Readers' Gallery

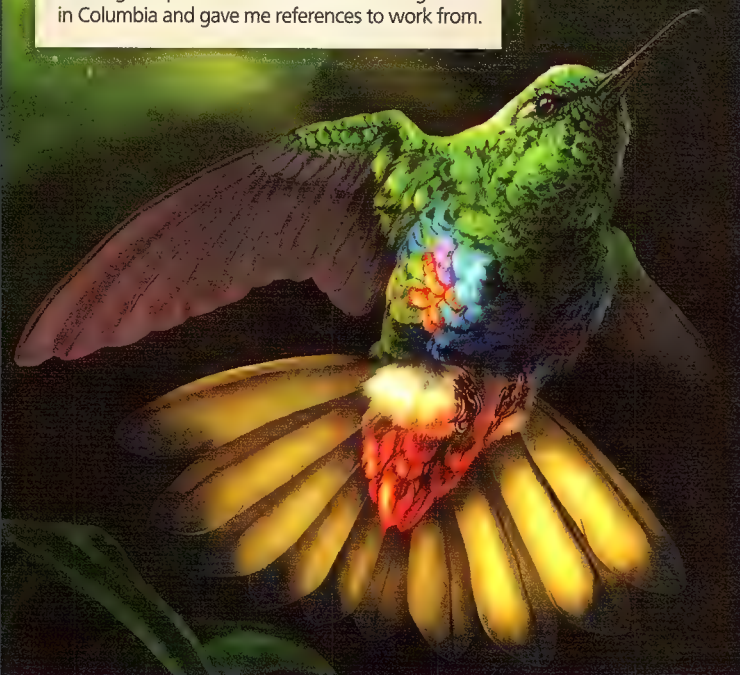


Title: Sushi Cat

The only piece I've created in both Painter and Photoshop. I had to order fresh salmon to reference at least four times... and then I had to eat it.

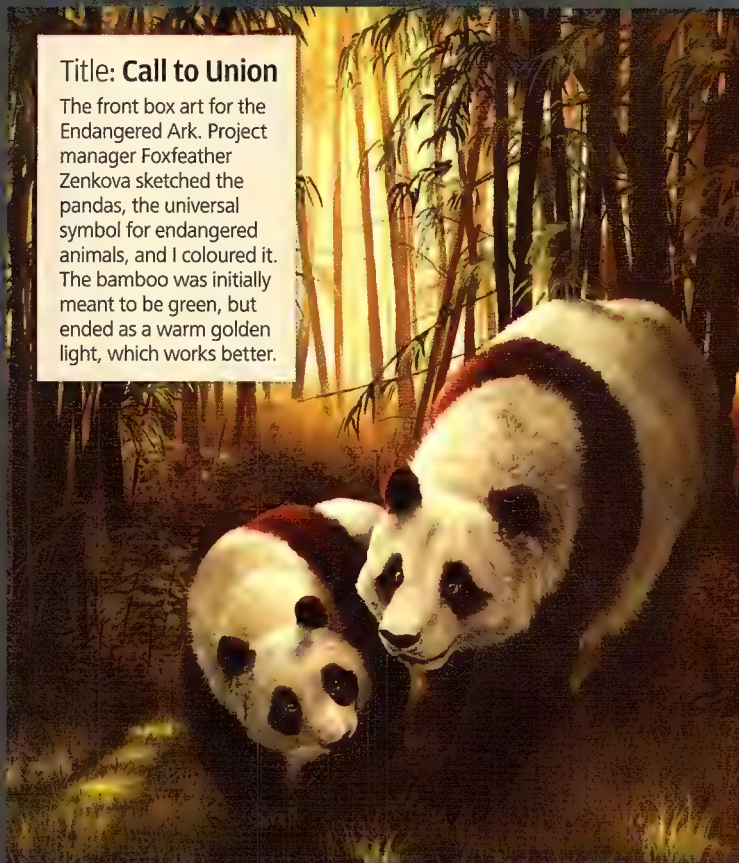
Title: Coruscating Rainbows

The colourful puffleg is critically endangered due to habitat loss. I am grateful to Dr Luis A Mazariegos for his knowledgeable assistance in creating this piece. He researches hummingbirds in Columbia and gave me references to work from.



Title: Call to Union

The front box art for the Endangered Ark. Project manager Foxfeather Zenkova sketched the pandas, the universal symbol for endangered animals, and I coloured it. The bamboo was initially meant to be green, but ended as a warm golden light, which works better.



Title: Elegy

I wanted to evoke a bit of sadness for the baiji, which is almost certainly extinct; sadness and also an atmosphere of glittering beauty as a homage to what we have lost.



Title: Off White

I don't copy photos often, but sometimes I want to! It's always a good exercise. I enjoyed exploring the colour, light and texture of this piece.



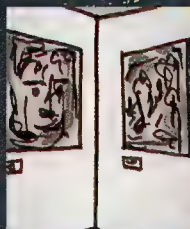
Creative Challenge

The first round of entries from Challenge 14!

We've had an amazing number of entries for Challenge 14 already – so many that we can't possibly show you all of them on these pages! Anita's grainy pastel image ticks all the boxes for a classic African savannah painting, based on the lion photo. Caryl has combined the same image with the beach huts photo,

telling us she was inspired by a mountain lion wandering into her backyard! We wish our wildlife was that exciting; we haven't even seen our tortoise since last issue, let alone anything more exotic. John's image, based on the same two photos, is completely out of this world with a red moon rising in the background. Ed has given the same beach photo a festive feel with

some fairylights, while Darrel's interpretation is more of a traditional British seaside scene. Ivon's coastal painting is an evocative interpretation of the sunset photo, complete with craggy cliffs and wheeling gulls. Meanwhile, Marcia took on the island and boat photos to create a summery setting painted in exquisitely clear tones. Keep those entries coming in for Challenge 14!



How to enter the challenge...

Visit www.paintermagazine.co.uk/competitions.php, download the images and send us an email. You can also download the images from the CD and email your entries to opm@imagine-publishing.co.uk. If they are over 2MB, you can send them on a CD to:

Website Challenge, Official Corel Painter Magazine, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ, UK

We can't return any CDs.

Darrel Neaves




John Molnar



Caryl Ritter

Remember! You can email your entries to opm@imagine-publishing.co.uk

Anita Stanhope

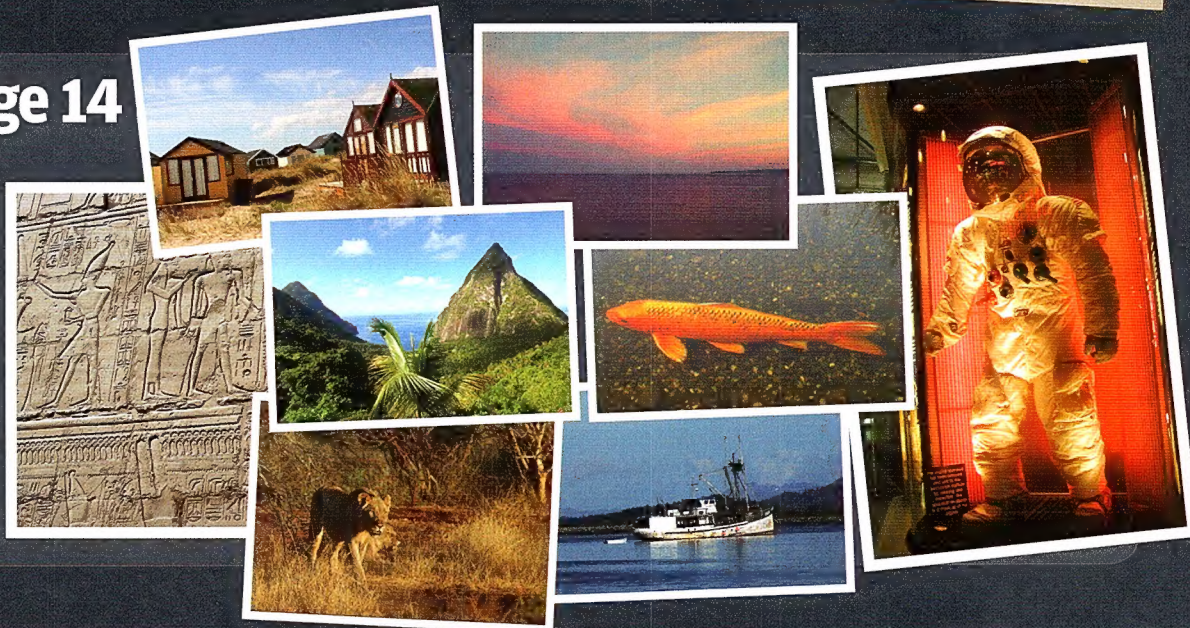
A painting of a lioness, signed 'Anita Stanhope' in the top right corner. The lioness is depicted in a dynamic, walking pose, facing right. The background is a warm, textured wash of yellow and orange, suggesting a savanna or sunset. The lioness's fur is rendered with visible brushstrokes in shades of brown, tan, and gold. The signature 'Anita Stanhope' is written in black ink in the bottom right corner.

Ed Durret

A painting by Ed Durret titled 'The Star of Bethlehem'. The scene is a snowy night landscape. In the foreground, there is a snow-covered field. To the left, a small house with a porch is visible, decorated with string lights. To the right, a larger, more prominent house with a steep gabled roof and a chimney is shown, also with lights on. The sky is dark with some clouds, and a very bright, multi-pointed star is visible in the upper right quadrant. The overall mood is quiet and magical. The artist's signature 'Ed Durret' is in the top left corner.

Enter Challenge 14

Sometimes the best way to get the creative mind churning is to just start painting. Our challenge is to help you do just that! Choose at least one of the images and paint it in any way you like. Use it as an excuse to try out a new style or stick with your own, but pick a different type of image from the sort you usually opt for. You'll find the photos on our disc this issue, or head over to www.paintermagazine.co.uk.





On the CD

PC and Mac

Learn about the creative materials on this issue's free CD-ROM



Load the CD: Microsoft Windows

We support Windows XP unless otherwise stated. The CD-ROM should autorun once placed into your disc drive. If not, follow the instructions below.

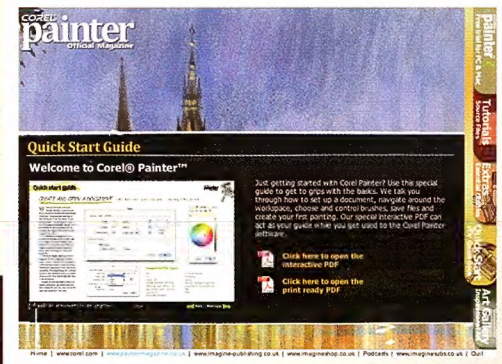
1. Browse to My Computer.
2. Right-click on your CD drive and select Open from the drop-down list.
3. Read the 'readme.txt' if there's one present to find out which files you need to launch to run the interface.



Load the CD: Apple Macintosh

We support OS X 10.3 and higher unless otherwise stated. This CD-ROM interface will NOT autorun when placed into your CD drive. Instead...

1. Double-click the CD icon on your Desktop.
2. Read the 'readme' file if there's one present to find out which file you need to launch in order to successfully run the interface.



Quick Start guide

If you've just started with Corel Painter, our special Quick Start guide covers all the basics

Tutorial files

Get all the source files you need to follow the magazine's tutorials

Creative materials for digital artists

- 20 underwater reference photos
- 15 seamless sky textures
- Composition tutorial and speedpainting video



Art Gallery

Be creatively inspired by a fellow reader's Corel Painter artwork



Video tutorials

Our 30-minute tutorial from Charles Bernard covers composition, while our speedpainting video comes from Jeremy Vickery

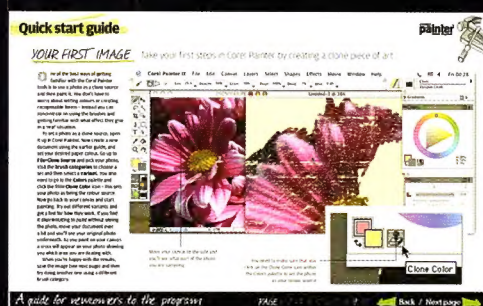
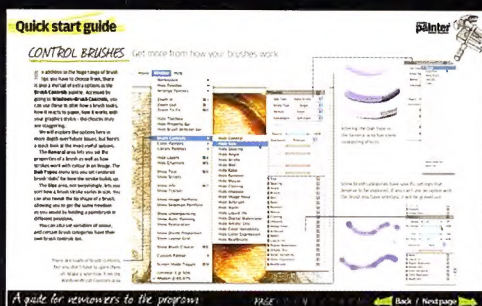
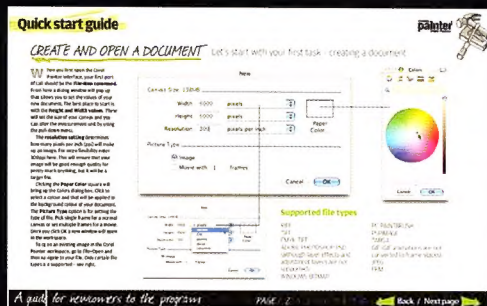


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Unfortunately we can't respond to software questions



Corel Painter interactive Quick Start guide



➤ Create documents

Learn how to create and open your first document and start painting your masterpiece

➤ Brush control

Discover how to select brushes and then tweak them to suit your artwork

➤ Your first painting

Take your first steps with the program and use the Clone function to create art!



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➤ Corel Painter X trial

Load up this 30-day trial version and get started with digital painting today!

➤ Art materials

Dive into 20 photos of fish, mammals and much more to inspire and enhance your paintings



Discover the essential Corel Painter resources on the disc!

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